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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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THE MUSICAL COURIER.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Mary Anderson,	Joseffy,
Sembrich,	Sara Jewett,	P. S. Gilmore,
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Trebelli,	Chas. R. Thorne, Jr.,	Hubert de Blanck,
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Emma Thursby,	Genevieve Ward,	S. B. Mills,
Teresa Carreno,	May Fielding,	E. M. Bowman,
Kellogg,	Ellen Montejo,	Otto Bendix,
Minnie Hauk,	Lilian Clcott,	W. H. Sherwood,
Materna,	Louise Gage Courtney,	Stagno,
Albani,	Richard Wagner,	John McCullough,
Lena Little,	Theodore Thomas,	Salvini,
Murio-Celli,	Dr. Damrosch,	John T. Raymond,
Chatterton-Bohrer,	Campanini,	Lester Wallack,
Mme. Fernandez,	Guadagnini,	McKee Rankin,
Lotta,	Constantin Sternberg,	Boucicault,
Minnie Palmer,	Dengremont,	Osmund Tearle,
Donald,	Galassi,	Lawrence Barrett,
Laura Dotti,	Hans Balatka,	Rossi,
Geistinger,	Arbuckle,	Stuart Robson,
Catherine Lewis,	Liberati,	James Lewis,
Blanche Roosevelt,	Ferranti,	Edwin Booth,
Sara Bernhardt,	Anton Rubinstein,	Max Treuman,
Clara Morris,	Del Puente,	C. A. Cappa.

THE musical criticisms in the New York Herald will soon be published as a brochure for the benefit of the Commissioners of Charities and Correction, whose business is increased in proportion to the increase of the number of lunatics sent to the Islands. Their number has grown wonderfully since the opera season has opened and the price of the Herald reduced.

THE house of Breitkopf & Hartel, in Leipsic, has just completed, after six years' labor, the publication of the complete works of Mozart. Many difficulties have had to be encountered during this time. Most of those artists and learned musicians who were first consulted by the renowned publishers have ceased to exist. Hermann Hartel, who conceived the plan, died first, followed two years later by Chevalier de Köchel; then several months afterward Jules Rietz died, and a little less than a year later Franz Espagne. Finally Gustave Nottebohm gave up the ghost, but not until he had happily achieved the edition. Other men of celebrity who have helped forward the gigantic scheme are Brahms, Joachim, Goldschmidt, Reinecke, Rudorff, Spitta, Count Waldersee and Franz Wüllner. The complete edition comprises some twenty-four volumes, which embrace about five hundred and twenty-eight compositions, a third of which

had never before been published. If any music-publishing house ever deserved a monument that of Breitkopf & Hartel does.

THERE has been some discussion in England recently concerning the advisability of abolishing "part repetitions" in the various works performed at symphony and chamber concerts. An influential writer is said to have asserted that the time is ripe for the innovation, and that Sir Sterndale Bennett favored the idea. We must say that we are not in favor of repeating the first section of the first movements of symphonies, quartets and sonatas, and, what is more, modern composers are beginning to write without having recourse to such tiresome and simple means of lengthening their works. Unless a motive or motives can be developed, with ever-varying modulations, figures and coloring, throughout a movement, it is better that the work be limited to half the ordinary length. In this way it would be enjoyable.

DRAMATIC papers are forever making desperate efforts to prove that they are asses when they attempt to speak about music and musicians. The Chicago News-Letter, in a late issue, heads an editorial: "How to Make a Musical Critic," in which the most inane ideas and expressions are published. One sentence will go to show the style of the rubbish we refer to:

If you want to do the severely classical, you can always talk about some old Dutchman of the name of Bach who wrote fugues, go into raptures about Iphigenia in Tauris; sneer at any one who writes lovely melodies as a quadrille composer, and say good-naturedly that of course Auber and Bellini were very well in their way.

This sort of twaddle may please the imbecile subscribers of the Chicago News-Letter, but when read by intelligent persons forces from them a smile of pity. An editor who can permit such very weak and foolish stuff to appear in the chief columns of his journal should be put to bed and kept there out of harm's way.

GOUNOD'S "Redemption" was produced in Vienna on November 4, by the chorus, orchestra and soloists of the Imperial Opera. Dr. Hanslick criticises the work for the general *unisono* character of the choruses and the absence of polyphonic writing, and sums up his views as follows: "Hardly a page of this score can be extolled as being artistically genial and original, nor on the other hand as being a distinct failure, commonplace or ugly. Doubtless only very pious hearers, whose musical expectations are not fastidious, will part with this oratorio with a desire to be redeemed a second time by Gounod. One thing appears certain: The sum of talent which Gounod still has at command would have hardly sufficed for a good opera; but an oratorio of the harmless respectability of the 'Redemption' was not beyond the range of his powers." This is about the substance of the remarks we made in THE COURIER when we first secured a copy of the vocal score for review, and our opinion was not modified upon the production of the work here by Theodore Thomas. Some apparently interested and ignorant persons went into ecstasies over the oratorio, and wrote a lot of nonsense to prove what could not be proved—that the "Redemption" was a great sacred work. Unbiased and able critics are always willing to admit the most concerning any production, whether by a known or unknown composer; but they will not praise unduly what is only of average worth, even if a respected name is attached to it. There is entirely too much praise generally accorded to every new work by a composer who has achieved a certain reputation. Because a composer has written one or two great works, it does not follow that every composition proceeding from the same pen is to be servilely accepted as great. When Dr. Hanslick says that "the sum of talent which Gounod still has at his command would have hardly sufficed for a good opera," he asserts what the best critics are hardly likely to dispute. Certain it is that a subject so sublime and vast in scope as the "Redemption" could only have been successfully treated by a composer at least as gifted as Mendelssohn, and one who was thoroughly at home in fugues and complicated counterpoint.

The new work, "Life and Death," by Gounod, is said to be finished, and it will, no doubt, be given to the world with a great flourish of trumpets, as was the "Redemption;" but after its publication it will receive from the hands of able and impartial critics the exact praise and censure it should receive—and no more.

—The second orchestral matinee of the Brooklyn Philharmonic Society will be given on (this Wednesday) afternoon. The programme is as follows: Weber's "Jubilee" overture, the andante from Haydn's "Surprise" symphony, Rubinstein's "Feramors" ballet music, Saint-Saëns's symphonic poem, "Danse Macabre;" Nicolai's "Merry Wives of Windsor" overture, Gounod's "Ave Maria," Joseph Strauss's "Village Swallows" waltz, and the introduction and nuptial chorus from "Lohengrin."



THE RACONTEUR.

A VERY shocking piece of news comes from Baltimore, on such good authority that there seems to be no doubt of its accuracy.

The Academy of Music there has recently been afflicted with an enterprising though offensive style of dude, whose nightly antics have kept that town, famous for its lovely daughters and mammoth bivalves, in a constant state of excitement.

The Baltimore dude, arrayed in the glory of bifurcated coat-tails, toothpick shoes and German-silver cane, has been addicted to buying admission tickets to the Academy to see the opera, and then, securing a good coin of vantage from which to observe the mimic life on the stage by crowding with his own peculiar kind into the two small stairways leading down from the orchestra circle into the orchestra, at the sides of the proscenium boxes on the first floor.

Enraptured by the vocal pyrotechnics of the prima donna, and the inviting charms of the chorus girls and ballet, the dude has lost his mental balance and loudly advertised to the whole house that he was very much pleased with the show.

In fact, the dude has made a holy show of himself and has been the most conspicuous element in the audience.

A plot was laid for his destruction.

The other night the Wilbur Opera Company was earning its salaries by presenting "Iolanthe," when there flashed through the metal covering of the steps a charge of electricity that caused the seated dudes to assume a perpendicular position by unanimous consent and with lightning rapidity.

No one stopped to ask any question as to whether there was any motion before the house, whether an earthquake had come to town and put up at one of the hotels, or whether the basso's voice had struck the sub-cellar in its downward career and shaken the foundations of things.

They literally arose at the performers, who thought they were doing remarkably well, and would have their salaries increased on the following day, while the dudes soon departed to the nearest tailoring shops for purposes of scientific investigation.

Baltimore deserves the cordial praise of *The Raconteur* for getting rid of annoying patrons of the opera, and the next Legislature of this State may be appealed to for the introduction of the system in New York city.

There are several types of theatre-goers in this town that deserve to receive a charge of electricity that will shock them into some semblance of propriety, and as the frowns, hints and audible remarks of the audience have no effect upon them, perhaps electricity would.

The man who steps on your hat and carries it along with him in a mad rush to hurry through a crowded aisle, or who breaks your cane with his hoofs, and, pretending not to see the damage he has done, neglects even to apologize, is a candidate for electrical favors, along with his boon companion who stares every pretty woman out of countenance, airs his sophomoric views on the performance, and applauds his favorite until one would fancy that singing and acting were appreciated only by one enthusiast.

It might be difficult, at first, to apply the electricity to the proper persons, but they could be easily pointed out if *The Raconteur* were selected as Master of Ceremonies.

Equipped with the positive and negative wires of a battery that could be concealed in the box office of the Metropolitan Opera House or the Academy of Music, he would take great pleasure in imparting the electric fluid to noisy, disagreeable and impudent people in the audience.

The Raconteur could not make any mistakes as to the right parties, for he has all their names in a book at this office, where they can be seen at any time.

Good-natured persons who may be unconscious that they often spoil an evening's entertainment for others would be surprised to see their names inscribed in large, bold characters in this interesting little volume as well as some very prominent men and women, too, alas, who are in high favor in musical and social circles.

Now, unless there is some reform in this matter, *The Raconteur* may be tempted to print some names which would cause quite as painful a shock as a charge of electricity.

—The last entertainment of the Old Bay State Course, Boston, was given on Thursday evening, and was a concert by a number of distinguished artists. Miss Emma Thursby made her last appearance in Boston this season. De Kontski contributed pianoforte solos, and Miss Louise Rollwagen, a contralto singer from Cincinnati of great promise, also took part, and the Temple Quartet sang a number of part songs.

Robert Schumann and His School.

ESSAY BY LOUIS EHLERT.

[Translated for THE MUSICAL COURIER by H. D.]

I MADE a distinction between the adherents of Schumann's school and those who have seceded from it, for Schumannism has arrived at one of those turning-points which not rarely occur in the history of schools. Nothing arouses our sympathy and emulation in a higher degree than an abnormal individuality, one which is guided by uncommon conditions and pursues its own peculiar path. Natures like Goethe, Raphael and Mozart are far from inciting to the formation of schools in this degree. To join their ranks would be but to imitate Nature in her highest artistic expression. School colonies arise out of the deviations from the ideal mean. Schumann's art proved a ferment without which we could scarcely imagine the present state of German music. And, may we have taken our stand near or far removed from it, each one of us has absorbed a portion of it into his own being. It is a difficult task to describe cursorily in what its peculiarity consists. It was partly an enthusiastic merging of himself into his poetic feelings, partly a standing aloof from them with critical reflection—in the main an idealism of so nervously passionate a form that cause trembles at its own effect, and the wishing-cap which protects the sensitive retina is but reluctantly laid off. There resulted from this an exuberant inner life, a pleasure in anonymous soul-conditions, and a musical voluptuousness and comfortableness which stimulated kindred nervous systems in just that lively degree in which it called forth resistance in more robust natures. As little as it is possible for a purely realistic art to endure, just as little is this possible for one as purely idealistic as Schumann's. Only where both forces mingle together, as warp and weft, can there be a durable web.

Add to this the common experience that schools seek to exaggerate the expression of the master. Schumann's school also witnessed this in the case of some of its adherents, notably in that of Theodor Kirchner, of whom Robert Franz is said to have wittily remarked that he was more Schumannish than Schumann. Talented as he is, Schumann's language with him takes refuge in insignificant points. Frequently it only articulates the thought, though always in a most sprightly and charming manner. That the decadence of the Schumann school is drawing near we have an infallible proof in the circumstance that no Schumannian nowadays ever touches the heart of the people more. As politically we have entered upon our summer, so we also demand in art a more positive and mature vitality for our musical circulation after this spring-time of love of Schumann's music. We are no longer able to think and poetize, as did he "in mysterious forest paths." That romance with which his whole being was imbued—the romance of moonlight, of forest depths, and of the voices which nightly resound between heaven and earth, at least in his style—has been revealed to us by history. The moon and the forest will always remain indispensable to the poet, but they inspire him with a thousand varieties of emotions. Let us compare Eichendorff and Goethe's sensations. In spite of this, Schumann must remain to us all that he ever has been. All that his art could accomplish has been fulfilled in himself and the immediate emanations of his school. It is, therefore, not from him we are taking leave, but from the delusion that his ideals can still be prolific in results. To depreciate him were to misunderstand an essential part of our own hearts. But every age has its ideals, and all ideals have their time. We live in a brighter, bolder light than did he, a light which casts acute shadows and dispels the vapors of dream-life. We can no longer utilize his equinox of the emotions. We possess no cosy corners, no hour for gossip, no "twilight spreading its wings." It is our misfortune, for poetry ever seeks to build nests, but not our fault. The locomotive rushes through the Roman Campagna; soon it will pursue its way over the homes of our cities. Where, amid all this noise, shall we find repose and taste for still life?

Another group of Schumann moods, which I will briefly mention as the Manfred moods, has been dispelled like a mist by the fresh breeze of our day. "Gray misery," to designate in student phrase the highest ecstasy of moral listlessness, no longer arouses either fear or pity. Our minds are too pragmatical to find taste in those soul-workings which perform in empty space and cut melancholy capers along the Jacob's ladder, instead of mounting steadily from round to round. If Byron and Schumann indulged in such inclinations, it was because they were firmly established in their natures. They battled desperately and with the sacrifice of their last resources, and though they could not conquer where conquest was impossible, they developed a grand exasperation which becomes imposing. Woe, however, unto those imitators who attempt to portray chaos without, at least, giving us, as they did, a faint idea of their "Let there be light" of creation! There exists a sufficiency of palpable human sorrows to which an artist may give utterance. It appears to me that we only enjoy and value those poetic revelations the equivalents of which we carry in our own hearts. Formulas, which we cannot resolve into an account, have but an unproductive value for us.

Let us hope that it may please those powers which control our art to cite that genius worthy to take possession of the inheritance of Schumann's spirit. If I mistake not, the prophetic glance of the master early discovered him, and he has been found in the composer of "Ein Deutsches Requiem."

(Concluded.)

An American Composers' Society.

BY OTTO FLOERSHEIM.

IN my twofold capacity as editor and composer, it has, perhaps, come more to my notice than to that of any of my brother-editors or brother-composers how many gifted and educated musicians are vainly striving to bring the productions of their brains before the public. The unwillingness with which our publishers meet the just claims that many among us deservedly have upon their catalogues is a constant source of complaint from all those who, like myself, have striven and are striving to raise the standard of this country's musical productions. The reason why so many good works from native composers do not find a publisher, even if offered to him gratuitously, and consequently have been written for glory only, and not for mammon's sake, must be sought elsewhere than in the publishers' never-changing answer, that "the public does not care for good music," and that "trash only sells in this country." The rapid development that the culture of the divine art is daily making among us alone suffices to contradict these absurd statements. Much more correct would it be if they would acknowledge that the great majority of them, and not the public, is not able to discern between good or bad music, as, to my definite knowledge, only very few of the American music publishers are men of genuine musical culture and education. However, the reason of our grievances lies neither with their nor the public's alleged ignorance, but simply with the almighty dollar. So long as no international copyright exists, and so long as American publishers can consequently reprint, without a single cent of remuneration to the authors, the works of all European composers, they will, even if these works sometimes have nothing more than those written on this side of the Atlantic to commend them, except the foreign name, avail themselves of this lawless state of actual piracy, and will reprint European works in preference to the best of American productions. A movement is said to have been started by some of the better publishing houses to obtain an international copyright, such as has been in existence for a long time in Europe. I have my serious doubts, however, about their ever coming to any such satisfactory result, as I have heard of this same aim for the last five years and yet have not been able to discover the slightest deviation from the path that it seems alike profitable and easy for the American publisher to choose.

In this unsatisfactory state of affairs it cannot be wondered at that I receive almost daily communications from disappointed composers who wish me to advise them what to do, and I have, after due deliberation with some friends who all have the same aim at heart, come to the conclusion to propose the formation of an "American Composers' Society," with the following purposes of self-aid: First, to grant American works a hearing, and, secondly, to give them publication independent of any of the existing music-publishing houses.

The first of these two main purposes of the future society can not immediately be carried out, as it demands for its execution the meeting of all parties concerned, as at the yearly gatherings of the "American Music Teachers' National Association," and this, as composers are scattered over all the United States, will be difficult to accomplish, at least, during the first year of the society's existence. What we may be able to attain, however, is an entire independence of the American publishers by immediately forming a "Coöperative Publication Department of the American Composers' Society." This plan of mine I herewith advance *bona fide*, and ask all concerned to send their names and views on the subject to THE MUSICAL COURIER. It seems to me that if we were all to unite and create a publication department that we could not only get everything printed that a committee of competent and unprejudiced judges, chosen from among us, would consider worth publishing, but also that we could procure the large profits that so far have gone to swell the purses and consequent purse-pride of the American publishers. We could try to induce American teachers, who, after all, are those who use most of the music sold throughout the country, to assist us in our purpose by ordering their new works from us. We could have regularly organized publishing and salesrooms, with headquarters in New York, and branch offices in every important city of the union, run on business principles, and have the profits of such an undertaking distributed among the members of the Composers' Union, in proportion to the amount of sales of their respective works. Thus it will be seen that in theory, by the simple fact of our union, we may earn the harvest of honor and money that it is our right to expect. Now, let us put our heads together and see how we can put this theory into practice. They say, perhaps with some show of reason, that musicians are not practical men, but where all our interests are at stake in a common cause I hope and trust that we will find men enough among us who are both able and willing to plan and realize the fulfillment of the good purposes of an "American Composers' Union."

—On Thursday evening, December 6, the New York Trio Club gave a concert in the Atheneum, New Haven, Conn. The performers were Bern. Bockelman, piano; Reinhardt Richter, violin; Emil Schenck, violoncello, and Miss Henrietta Beebe. The programme embraced Rubinstein's B flat major Trio; Tchaikowsky's "Theme with Variations," from his new Trio, recently played in New York for the first time, and finale from Schumann's Op. 63, for piano, violin and cello. Mr. Bockelman played the "Andante Spianato and Polonaise" of Chopin's, and Mr. Richter two violin numbers. Miss Beebe sang two pieces by Mendelssohn and one by Handel.

The Peabody Institute.

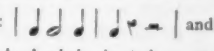
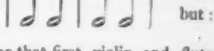
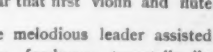
ITS CLAIM TO BE A CHARITABLE INSTITUTION PROVED TO BE CORRECT.

(Continued.)

THE results obtained by three years of this "Academy of Music," were 0 x 0 = 0, to express it with mathematical accuracy. The music never improved, a fact all the more striking, as the orchestra contained some very meritorious musicians, who, by their co-operation with the less skilled ones, could have rendered the increased quadrupled number of rehearsals quite effective, if there had been no director at all. As it was, however, Mr. Southard's utter helplessness made every attempt abortive. The addition of dummies and supes who held instruments in their hands, and tried to make believe that they were playing on them, could deceive no attentive listener. Falsehood, deceit and effrontery were rampant. When Mr. S. was asked whether a certain very popular professor would teach at the P. I., he stated that he was engaged at the P. I., and the admission fee was paid, although the professor mentioned had only not been engaged, but had never been approached on the subject. We call this obtaining money under false pretenses—a felony under the laws of Maryland.

Foul or fair means, coaxing and threatening, were adopted to make parents send their children to the Peabody Institute. Members of the Baltimore bar, the medical profession, the clergy every influence was flattered, intimidated or worried into serving the interests of the moonshiner's conservatory. The sick-bed, the cradle, the hearth with the dead in it, life or death; the "Academy of Music *must* succeed." In the fall of 1871 another shell burst over the heads of guilty Baltimore. A brand new director had been found for the Academy of Music. The astonishment was intense. Is it possible? Southard, the gentleman, the philosopher, the scholar, the linguist, the composer, the poet, is dismissed from the Peabody Institute Academy of Music!!! Can the trustees outlive that? Can the public? How could they dismiss him? Were they sane, when they did it? Were they, when they engaged him? When we heard the news it was night; our astonishment at this piece of information, however, was surpassed the next day, when the sun rose as usual, when the earth did not open to swallow Baltimore, when at the usual hour children went to school, the passenger railway was started, and every kind of business was resumed. We drew a long breath.

Mr. Asger Hamerik, the new director, had arrived; there was another scholar, gentleman, linguist, composer, philosopher, poet, hero, lecturer, e. t. c., for the P. I. Baltimore could feel happy again. Extraordinary exertions were made by the Board of Trustees to pave the way for him; the local press was called out, reserves and all, to crush every attempt at independent criticism, by assuring the good people of Baltimore that Hans von Bülow, the master of masters, had recommended Mr. H., and that only the impotent malice of rivalry, and the fruitless attempts of incompetent and consequently rejected applicants for the office of director, could undertake to assail the overwhelming merits of the great A. H. The fact is, that nobody in Baltimore had applied for the position, although the fact that Mr. Southard was permitted to hold it for three years clearly demonstrated how very little was required to fill it. What is called an orchestra was speedily organized, and Mr. H. made his debut as a leader. With the first step into the orchestra, he revealed his unfamiliarity with orchestral instruments as well as with orchestral manners and courtesy. He gave his two "attention, battalion," strokes on the desk without saying one word about what he wanted them to play, as Mr. F., the orchestra frog, had placed the parts of a symphony, a piano-concerto, an overture or two and a couple of accompaniments on the stands of the musicians, nobody knew which to begin, and only one tone was played by the first double bass, and that was flat. Orchestral merriment and directorial wrath. Mr. H. at last said what he wished to rehearse and did beat, not:

but instead:  and later on the allegro; not  but:  so it was clear that first violin and flute

would have the best of the fight; the melodious leader assisted the baton by a kind of mixture-dance, fandango, tarantella, jig and hornpipe, all of which he executed not only with his legs but with every limb of his body, and with all his clothing besides, so that we seriously thought of adopting the tailoring profession and securing the patronage of the director. The concerts and lectures began; so did the Academy of Music, which, later on, was rechristened "Conservatory," in consequence of a stock company in the meantime having erected a *real* Academy of Music. Concerts and conservatory went on very much as they did under M. Southard, four rehearsals for each concert, and lectures by M. Hamerik, which the papers generally translated into English.

HANS SLICK.

[To be Continued.]

....The first lecture of the session was recently given at the London College of Organists by E. Breakspere, who considered the "Natural Laws of Expression in Musical Exposition and Practical Delivery, and their Systematical Application." Mr. Breakspere is well known as an expositor of what may be called the "aesthetics" of music. His lecture, as was expected, was a thoughtful and admirable consideration of a delicate and difficult subject.

PERSONALS.

WILL SHE RETURN?—Mme. Carlotta Patti was at last reports in Manchester, England, where she is said to have sung in a concert with all her accustomed power and flexibility, being recalled after every selection. When she was here two or three years ago, we thought it high time for her to retire from the stage; but a singer seems never to believe in the possible failure of her lung power. Perhaps she will visit this country again!

LIKE FATHER, LIKE DAUGHTER.—If English critics are to be believed, Miss Santley, daughter of the well-known baritone singer of that name, is making for herself quite a name by her singing in the best concerts in London. At a recent Monday popular concert she sang two songs by Cowen and a selection from Handel's "Joshua," and pleased both the critics and her numerous audience.

A SWEET TENOR.—A young man with a phenomenal tenor voice has been lately discovered in Copenhagen. His name is Forsley. He is from Schleswig, and was employed in a delightfully-smelling chocolate manufactory. The management of the Theatre Royal, Copenhagen, has undertaken the musical education of the future star. Thus there is no chance for Maple-son and Abbey.

INTERESTING TO THE COLONEL.—Captain Henry Mapleson, husband of the popular prima donna, Mme. Marie Rôze, has been gazetted major in the Fourth Lancashire (England) Artillery Corps. His father, the redoubtable Colonel, now managing the Academy here, will no doubt feel a thrill of pride animate his manly breast on hearing of his son's military success.

SUFFERING FROM PARALYSIS.—Frederick Clay, the composer, was at last accounts suffering from an attack of paralysis.

HAPPY PACHMANN.—Vladimir de Pachmann has become formally engaged to Miss Maggie Okey, whom, it is said, he will marry in London within a year.

RUBINSTEIN'S ENGAGEMENT.—Anton Rubinstein has accepted an engagement to give a series of piano recitals and concerts at the Salle Erard, Paris, next February. The London *Figaro* sees no reason why he should not be induced to go to London again, notwithstanding that he is said to have remarked that he would not play in England again, but confine himself henceforth to composition. We might say, if he plays in Paris and London, why not in New York again?

RICHTER'S MODESTY.—Hans Richter, the Wagnerian conductor, was tendered a wreath at his last concert, which recently took place in London, and an exchange says that "with an innate gracefulness, which is the secret of much of his power, he placed the wreath on the desk of the leader, pointed it out to the orchestra, and repeated the 'Meistersinger' overture; thus unmistakably transferring the honor to its wondrous author in the first place, and after him to his grand interpreters."

RESIGNING A DIRECTORSHIP.—Herr Von Wasielewski has sent in his resignation as Town Musical Director of Bonn, and will positively retire at the end of this winter's concert season. He desires to devote himself to his musico-literary work. Among his best known books are "The Biography of Schumann," "The Violin and Its Masters," "The Beginning of Instrumental Composition," and "The History of Instrumental Music in the Sixteenth Century."

AN OLD TIMER'S CELEBRATION.—Sir Julius Benedict will celebrate in London his musical jubilee next year. The fiftieth anniversary of his appearance as a conductor of high-class music takes place in June, and will be commemorated by a series of concerts lasting over two days, in which many great artists will take part. Sir Julius's late expressions of opinion about music are not to be considered seriously, for he evidently belongs to a past age.

GONE TO BUCHAREST.—Mlle. Thésy Zamara, daughter of the celebrated harpist of the Imperial Opera at Vienna (A. Zamara), has gone to Bucharest to fulfill an engagement on very favorable terms. Mlle. Zamara is known as one of the very best harp-players, and received an ovation in a concert recently given in Vienna.

A POPULAR PIANIST.—Francis Planté, the French pianist, has been playing with great success at the popular concerts, Marseilles. He is said to be one of the most accurate performers living, executing equally as well directly after breakfast as in the evening.

SHE IS A GOOD WALKER.—Mme. Alboni (or rather Mme. Zieger) is now living at the little town of Ville d'Avray, France, and owns a handsome estate called Villa Cenerentola. She is reported to be quite a good pedestrian, and never fails to carry a pedometer with her, so that she may be able to compute the exact distance she walks. She keeps in excellent health, and although she is fifty-six no one would take her to be so old.

AN EXCELLENT ENGAGEMENT.—The really fine basso, Adriano Pantaleoni, has been engaged for the autumn and carnival season at the Italian Theatre, Nice, where he made a splendid debut in "Rigoletto."

DANGEROUSLY ILL.—John Hullah, at last reports, was lying dangerously ill at Malvern, England.

GO TO EUROPE, AMERICAN COMPOSERS!—At one of the last Weimar court concerts the programme consisted exclusively of works by a young American composer, named Frank von der Stucken, who is said to be a favorite of Liszt's. The composi-

tions are said to show talent of the highest order and they were enthusiastically received by a cultivated Weimar audience. The works performed were an overture to Heine's tragedy, "Ratcliff;" three pianoforte pieces, three songs, prelude and finale from the opera "Wladislaw," and fragments from music to Shakespeare's "Tempest." The orchestral works are said to be inspired by the Wagner, Liszt and Berlioz school, but possess great originality. Go to Europe, American composers!

A VOLUME ON BERLIOZ.—Richard Pohl, the celebrated writer on Wagner's and Liszt's works, will shortly issue a third volume on Berlioz's compositions.

CONCERTIZING THROUGH GERMANY.—Carl Davidoff, the celebrated 'cellist, is concertizing through Germany in conjunction with Sosenoff, the pianist.

RUMMEL'S TWO CONCERTS.—Franz Rummel, the eminent pianist, gave two concerts in conjunction with Joseph Joachim, the celebrated violinist, at Hamburg, on the 26th of November and 2d inst. On the 18th inst. Mr. Rummel will be the soloist at the Leipzig Euterpe concert.

SUCCESSFUL AS FIRST SOUBRETTE.—Miss Lina Pfeil, a young New York lady, and one of Mr. Federbin's pupils, is meeting with considerable success at the Wiesbaden court-opera where she is engaged as first soubrette.

HONORED IN GERMANY.—Prof. Carl Riedel, the well-known Leipzig conductor, on the day of the Luther festival received the doctor diploma *honoris causa* from the Leipzig University and the same honor was bestowed on the professor of music, Edward Grell, by the Berlin University. Germany, anyhow, knows how to honor her musicians.

ITS FOUR HUNDREDTH PERFORMANCE.—Mozart's "Magic Flute" was produced for the four hundredth time, at the Berlin Royal Opera House, on November 2.

AN AUSPICIOUS OPENING.—Verdi's "Simon Boccanegra" was the opera chosen for the opening of the Paris new Italian opera on the 1st inst. The work was conducted by the aged composer himself. A private rehearsal was given before the members of the press and a few invited guests, on November 26.

A YOUNG VIOLINIST'S HIT.—The young Slavonian violinist, Franz Ondricek, has made a hit at his first concert this season in Vienna. His playing of Moszkowski's new violin concerto was unusually fine, and he was praised for selecting it rather than some old worn-out work.

RUBINSTEIN'S AFFLICTION.—Anton Rubinstein is threatened with the loss of his eyesight. He had to be led to the piano at a recent concert given in Berlin, but was at last reports somewhat better. It is scarcely probable, however, that he can save his sight very long. This will be a greater misfortune for him as a composer than as a pianist.

A MUSICAL TRAMP.—Prof. Carl von Bruenning died last week in New Haven. He was leader of the famous Wheeler & Wilson's Band, of Bridgeport. He was a German baron, but having quarreled with his father, he came to this country, bringing with him some \$75,000. He lost this sum in New York in a few years, by gambling principally, and then became a vagrant. At last he played by accident in a Bridgeport music store, and so astonished those who heard him that he was induced to settle there and accept pupils. He taught until the recent accident that resulted in his death.

SOME NEW YORK CRITICS.—"When Mme. Arabella Goddard, the English pianist, was playing in New York, the press was very severe upon her, in several instances criticising adversely several compositions which had been printed in the programme, but which she had not played at all. This so incensed her that she printed a programme and did not play a single composition on it, but substituted different works by the same composers. The next day the entire press of this city, with two exceptions, criticised the printed programme, and not the one performed by Mme. Goddard. It pleased the fair pianiste immensely. She remarked to the writer: "I did not play a single piece on that programme, but the critics played them for me to-day with a vengeance."—*Ex.* The cut at the critics of that time could well be aimed at those now writing for some of our daily journals, for greater specimens of stupidity and ignorance than some of the criticisms that now appear in the daily journals could hardly be surpassed, some of the critics being so ignorant that they could not tell the difference between C major and C minor when Tschai-kowsky's symphony was given last Saturday.

TO IMPROVE HIS VOICE.—Stephane, the tenor of the Parisian Opera Comique, is reported to have just submitted to an operation at Milan. The operating surgeon assured him that it would greatly increase the force and brilliancy of his voice.

HER WESTERN TOUR.—Miss Dora Hennings, the mezzo-soprano, is now in Chicago, and will remain there during the winter. She will fill engagements at Milwaukee, St. Paul and other Western cities this season, besides going as far South as New Orleans. C. L. Pratt is her manager at present. She made a fair success here when she sang in "Zenobia."

MUSIN'S MATINEE.—Ovide Musin, the Belgian violinist, will give a matinee, at Steinway Hall, on Friday, December 21.

JOSEFFY'S ILLNESS.—Raphael Joseffy is suffering from a severe cold which seems to have unfortunately settled on the lungs. The esteemed artist will, of course, be unable to fulfill his engagement at this week's concert of the Philharmonic So-

ciety, and in his stead Prof. Carl Baermann, of Boston, will play the E flat concerto, by Beethoven. The other works on the programme are Goetz's symphony in F and Schumann's in D minor.

MUSIC AND POLITICS.—Cincinnati is making desperate efforts to secure the sitting of the National Republican Convention for itself. Every inducement is held out to that end, one charm being the fact that Cincinnati is a great musical centre. The air of the May festival, it is believed in Cincinnati, would produce such music in the convention that Half-breed and Stalwart would at once lie down together; the tariff question would resolve itself into the sweet song of the dying swan, and financial problems would be played upon like Æolian harps, giving forth nothing but harmony. Ex-President Hayes, we are told, would also be in attendance at Cincinnati to sing that beautiful solo "When I can read my title clear." Truly, if this be the case, we are heartily in favor of Cincinnati.

A LITTLE SKIRMISH.—Mr. Ed. Aronson is always in pleasant mood, and willing to give all proper information affecting the interests of the Casino. "How goes the 'Beggar Student'?" said a representative of this paper to him last week. "Flourishing," he replied. "It is running to full houses. I expect it will keep on until March." "Do you think that there is any danger to be apprehended that Carleton will run Leslie through with his sword?" "Oh, that is all settled. They had a little skirmish. But they have shaken hands over it. That's all right."

"SONG OF THE DUDE."—Roland Reed believes that music has power to soothe the beastly savage, and so he whiles away a part of his "Cheek" in a manner delightful to the soul of *Dick Smythe*. Mr. Reed has "caught on" with the "Song of the Dude," and he and Blanche Vaughn bring down the house in their duets. Mr. Fred. Marsden ought to thank heaven for the impetus given his play by "sweet music."

Giglio Nordica.

MILLE. NORDICA, whose charming picture adds one more beauty to the long list of renowned songstresses that have lately graced the title-pages of THE MUSICAL COURIER, was born of American parents at Farmington, Me., and studied for three years with Prof. O'Neil, of Boston, Mass. After this gentleman had laid an excellent foundation for Mlle. Nordica's most thorough musical and vocal training, the young lady left the Hub for the Land of Song and finished her studies under no less renowned a teacher than the celebrated Prof. San Giovanni, of Milan.

Soon after she made a most successful début in Brescia, in Verdi's "Traviata," and received the most flattering criticisms of the press and hearty recognition from the *connoisseur* Italian public. This success was followed by others not less marked at Genoa and other Italian cities, by Mlle. Nordica's appearance in "Faust," "Lucia," and "Rigoletto." While in Italy the young prima donna received a flattering invitation for an engagement with the St. Petersburg Imperial Opera. There her success was so marked that the management offered her a re-engagement for a second season, during which she appeared at both the St. Petersburg and Moscow Imperial opera houses. Her repertoire, besides the above-named operas, then contained also the following great works: "Gioconda," "Roberto" and "Mefistofele," showing how many-sided an artiste Mlle. Nordica is.

From Moscow the fair songstress was taken to Paris under engagement to Vaucorbeil, the director of the Paris Grand Opera, and at this latter celebrated institute Mlle. Nordica sang most successfully in "Faust" and Thomas's "Hamlet," the heroine of which *Ophelia* being a role that was, by the composer, especially written for Mme. Nilsson. Her engagement with the Paris Grand Opera is binding still, as she is not permitted to sing in France except at this theatre.

In New York Mlle. Nordica's début as *Marguerite* has been highly successful, as both press and public have been unanimous in praising her lovely unique conception of the role and the beauty and sweetness of her voice. We hope we may soon be allowed to hear her also in other roles and more frequently than has hitherto been the case.

... M. Vaucorbeil is going to profit by his engagement with Mlle. Isaac, and to put into execution the project that he has had in view for some time, viz., to mount Rossini's "Il Barbiere." He lacked a *Rosina*, and Mlle. Isaac is the singer to fill the bill.

... "Madame Boniface," an opera comique in three acts, was produced recently at the Bouffes Parisiens, Paris. It may, on the whole, be considered a success. The libretto is old fashioned but lively. There is a good deal of action. The music pleased everybody. Lacombe is a fashionable composer, full of new ideas, and has arranged the effect in a true artistic spirit. A charming trio in the first act was much applauded. The second act was excellent, and Théo was encored and applauded to her heart's content. The third act was feeble, but fortunately so short as not to compromise the result of the evening. The great attraction was the re-entry of Théo, who has not appeared in a Paris theatre since her return from America. She achieved an enormous success. Her slyly malicious gestures and *aillades*, pregnant with *sousentendus*, had full play, and in half an hour Théo reconquered all the *vogue* that she enjoyed at her début.

ITALIAN OPERA.

Metropolitan Opera House.

MEFISTOFELE.

EVEN the announcement that Boito's "Mefistofele," one of the most interesting operatic creations by any living composer, would be performed for the first time this season, and that with an excellent cast, at the Metropolitan Opera House, did not more than fill the house on Wednesday evening, with a moderately sized audience, distributed for the greater part among the various tiers of boxes. At this late date it would seem superfluous to go into details about the gifted Italian's work, who is, perhaps, even more of a poet and philosopher than he is a great composer, seeing that no less celebrated critics than Ehler, Hanslick and others have given exhaustive opinions of "Mefistofele," with the contents of which, on the whole, one can but agree. However, it must be stated in justice to the composer, that with every hearing his work grows on the listener, and this fact is the greatest compliment that could be paid him. The Prologue and first act, as also part of the second, seems to us to be more interesting as philosophical pieces of writing than as musical inventions; there is a lack of melodic ideas, everything sounds chaotic, and the harmonies are distinguished more by unharmoniousness and general extravagance than by beauty. It seems almost incredible that an Italian should have written such music even if it is taken into consideration that his mother was a Polish lady and that he himself spent years in Germany and France studying, and acknowledgedly belongs to the modern German school of writing, though, also, the influence of Berlioz and Gounod is clearly perceptible throughout the work. The intrinsic beauty of the work, however, begins to unravel with the end of the "garden scene," where a quartet of great effectiveness occurs. This on the occasion of the present representation being very well sung by Mmes. Nilsson (*Margherita*), Trebelli (*Marta*), and Signori Campanini (*Faust*), Mirabella (*Mefistofele*), had to repeat, such was the enthusiastic applause it elicited.

The now following "Witches' Sabbath," in the Hercynian Mountains, is weird enough in composition to suit anybody's taste. The stage setting was very fine, but the performance was marred through the poor chorus work. Still more was this the case with the rendering of the "Prologue in Heaven," which was, through Signor Cleofonte Campanini's miserable conducting, made entirely unintelligible. The chorus and orchestra were apart two bars at one time and remained so to the end of the "Prologue," which thus was made cacophonous to an unbearable degree. Signor Vianesi has his faults, but he is an experienced conductor and a musician who can read a score. Under him such a state of affairs could not have occurred. Young Campanini, however, seems to be just as poor a musician as he is an inexperienced conductor, and it may cost Mr. Abbey dear to let this young *Kapellmeister* study and gain experience in the Metropolitan Opera House and in no less difficult works than Boito's "Mefistofele."

With the third act, the "prison scene," the poetic beauty of the work enhances, in fact, *Margherita's* first song is a perfect gem. Mme. Nilsson interpreted it extremely well, and maintained throughout this scene a high pitch of dramatic fervor, though she was but moderately supported by Signor Campanini. The second part of the work, beginning with the "classical Sabbath," is the climax of Boito's creation. The scene is one of surpassing loveliness, as it was represented on last Wednesday night, and the management deserves unstinted praise for the lavishness and correct style with which the *mise-en-scène* was endowed. The singing of the beautiful duet between Mme. Nilsson (*Helen of Troy*) and Mme. Trebelli (*Pantalis*) was received with a deserved outburst of enthusiasm and was heartily redemanded. The "Epilogue" ending the work logically with the death and Salvation of *Faust*, was well given. Signor Campanini acted well, but his voice sounded weary and threadbare, while Signor Mirabella rather improved toward the end, as well in dramatic force as in intelligent phrasing and powerful singing.

"ROBERTO IL DIAVOLO."

The second performance of "Roberto il Diavolo" on Friday night, at the Metropolitan Opera House, did not differ much from the first representation a week or so ago. It was superior in some respects to the initial representation, but, on the whole, it was not so good as might well be expected at a house so splendidly apportioned. Mme. Fursch-Madi did not sing the music allotted to the role of *Alice* with her accustomed accuracy of intonation or her usual effect. In the beautiful aria, "Vanne," she sang frequently out of tune, and this fault alone was sufficient to take away from refined hearers the enjoyment that might have been derived from her performance. In the third and last acts she was somewhat better, but did not do so well as on other occasions.

Mme. Valleria did not appear before she had requested the indulgence of the audience on account of slight indisposition, but her personation of the role of *Isabelle* was not much, if any, worse than it was on the previous occasion. She did not sing with much effect in the aria which opens the second act, but the popular aria in the fourth act, "Roberto, tu che Adoro," was rendered in a highly praiseworthy style, and called forth enthusiastic and spontaneous applause. Signor Stagi made a very acceptable *Rambaldo*, and in the duet with *Bertram*, which opens the third act, deserved special mention. Signor Mirabella's *Bertram* was quite fair vocally, but is too tragic a conception of a part that requires in certain situations ease, grace and lightness. In the

cavern and incantation scenes the tragic element is demanded; but in the first scene of the opera his acting lacked life and a devil-may-care manner. In the fifth act (the duet and trio) he achieved a good success.

Signor Stagno, as *Roberto*, did not open the opera as well as at the first performance; but as the work progressed he improved. He had to repeat a part of his aria which opens the gambling scene at the end of act I, and in this he brought down the house. In the third set his singing was artistic and tasteful; in the fourth, quite effective; but in the fifth, best of all, as it was in the previous performance. Here he rose to loftiness, both in acting and singing, his share of the duet and trio calling for unstinted praise. That this should be so is not to be easily explained, seeing there is much fine music for *Roberto* to sing throughout the opera. The last act, however, was his triumph, and with this he was no doubt content. During the evening he received a fine floral offering. Mme. Cavalazzi's dancing, and, indeed, all the ballet, was enjoyable. Mme. Cavalazzi is an artist in her way.

The chorus was not particularly good, and frequently sang out of time and tune. The orchestra played mechanically well, but Signor Vianesi has yet to be convinced that his *fs* and *ffs* have to be toned down, except in purely instrumental pieces.

"DON GIOVANNI."

Mozart's "Don Giovanni" was repeated at the matinee on Saturday before a crowded house, notwithstanding the inclemency of the weather. We noticed a marked improvement in the orchestra, and Signor Vianesi seemed to have the singers and band under better control. Mme. Fursch-Madi repeated her excellent interpretation of *Donna Anna*. Mr. Kaschmann also seemed more at ease. The audience was much more appreciative than on the first representation and seemed to enjoy a meritorious performance of "Don Giovanni."

"FAUST."

The first operatic performance without Maplesonian opposition took place on Monday night at the Metropolitan Opera House, and as the attendance was far above the average in number, we may justly come to the conclusion that one operatic enterprise here would be more remunerative than two.

"Faust" was given with the same cast that has sustained the work several times this season at the Metropolitan, and we have no cause to alter our opinion formerly expressed.

Nilsson's singing was again lacking in breadth and passion; in fact, a prima donna with a surplus of self-consciousness cannot well represent an ideal *Margherita*. The "O del ciel angeli," as we have formerly stated, is the only truly artistic work done by her.

A tenor without a voice cannot achieve much success in a musical performance, and naturally becomes an object of pity when he attempts to do justice to a role like that of *Faust*, and fails so ignominiously as Campanini did on Monday. The "Salve dimora" must have caused excruciating pains to delicate musical ears. It cannot be denied that Campanini's usefulness as a singer is over. He has had his triumphs, and achieved more successes than the average tenor singer, and a voice is not a Cremona violin that improves with age; it wears as it is used, and Campanini's has not alone been used but abused. Signors Del Puente and Novara and Mme. Scalchi filled their respective roles satisfactorily.

Academy of Music.

"ERNANI."

On last Wednesday evening the Academy was crowded to its utmost capacity. To say that the opera chosen for the evening was the cause, is hardly a plausible suggestion, as Verdi's "Ernani" is not one of those works calculated to remain in favor with audiences of the present day, particularly if there is not an excellent tenor at hand to assume the title role. We conclude, however, that it was the announcement that the fair diva would sing which drew such a large house, in spite of the fact that Boito's "Mefistofele" was announced at the Metropolitan Opera House, with Nilsson and Campanini in the cast, and with Campanini, the younger, as conductor. It is not surprising that with all these odds against her, the charming Patti should attract such an audience, as her singing in every role she essays is simply wonderful, not alone for the grandeur of her voice but for the remarkable ease with which she conquers all difficulties. It is unnecessary to enlarge upon her interpretation of *Elvira*; suffice it to say that her acting was as interesting as her singing of the role. Patti does all that is possible to be done with the too-much wooed *Elvira*.

Of the rest of the cast perhaps Signor Cherubini, as *De Silva*, is deserving of chief mention. He sang the role very well, and with much feeling, and would doubtless have scored a grand success with his interpretation of "Infelice," had he not altered the cadenza, thereby disappointing his auditors. Signor Galassi was a somewhat conventional Royal Highness, yet he sang with his accustomed confidence, and was quite successful.

Of Signor Bello it can be reiterated that he possesses an excellent tenor which needs much training to make its production artistic, and agreeable to listen to.

Signor Bello's *Ernani*, however, was a decided improvement upon his *Faust* in every particular. A voice like his should not be ruined by lack of study and cultivation.

Mlle. Valerga interpreted the small role of *Giovanna* very conscientiously.

Some exception can, however, be taken to the fast tempo with which, probably the best number in the opera, the finale of the third act, was given, also to the very poor stage setting.

It seems that Spain must have been very poor in musicians at the time of Charles V., if a band had to be imported from Germany. The band which was used at the grand fête in *Don Giovanni's* palace wore the same uniform that is used in "Faust."

"L'ELISIR D'AMORE."

Another large and very enthusiastic audience was present on last Friday evening, to witness the revival of Donizetti's sprightly opera, which was presented in excellent style. The cast gave general satisfaction. Signor Vicini sang throughout decidedly better than upon any previous appearance. He was very successful in his interpretation of the romanza in the last act, which he was obliged to repeat. Signor Lombardelli gave a spirited impersonation of the gallant sergeant. Signor Caracciolo, as *Dulcamara*, made an excellent impression. He is a buffo of no mean order. Mme. Gerster impersonated the role of *Adina* charmingly. There are no vocal difficulties in the role. In the last act, Mme. Gerster introduced a composition abounding in most intricate passages, which she executed with such wonderful facility as to create a perfect furore.

"AIDA."

Every seat, and even the aisles, were occupied at the matinee, on Saturday last, at the Academy of Music. The same cast represented Verdi's masterpiece as upon its previous production. The performance was most successful. Signor Nicolini simply astonished the audience. It is doubtful if ever there was a better interpretation of the role of *Rhadames* given in this country. His singing and acting were excellent. Mme. Patti was in excellent voice, and consequently beyond all criticism. Mme. Gemma Tiozzo acted the role of *Amneris* with much spirit, and sang with much feeling. The orchestra and chorus were admirable, and the stage setting very elaborate.

New York Philharmonic Club.

THE second concert of this season was given by the New York Philharmonic Club in Chickering Hall, on Tuesday evening, December 4. The audience attracted thereto was quite large, and among it were many well-known musicians. The programme was more interesting than that given at the first concert, and, on the whole, better interpreted.

Rubinstein's Trio in G minor, op. 15, No. 2, was the initial work performed. It contains some ideas of much beauty, such as the second subject in the first movement—allegro con fuoco. No doubt, the composition does not exhibit Rubinstein in his ripeness, as we know him now; but there are fine musicianly touches throughout the work, one being the recurrence in the last movement—allegro—of a syncopated slow passage, a previous movement. The whole work displays considerable freshness and fancy, and a fair amount of thought in the development of the main ideas.

Its execution by Richard Hoffman, piano; Rich. Arnold, violin; and Emil Schenck, violoncello, was worthy of much praise. Mr. Hoffman played his part in splendid style, and with that brilliancy and accuracy of execution so delightful to witness. Unfortunately, however, he did not display his accustomed judgment in the matter of tone-power, and, consequently, frequently covered up the efforts of his associates, whose tone, at the best, is not of the strongest. In chamber music the true balance and blending of the various instruments is the chief charm in an interpretation. Without this individual excellence amounts to naught. Mr. Arnold and Mr. Schenck no doubt did the best possible, but it did not particularly impress cultivated and intelligent listeners. The trio was really not heard to the best advantage by those who knew it not.

In the Grieg sonata for piano and violin, better results were obtained by the two performers, although, even in this, Mr. Hoffman's superior talent was plainly made manifest. His general performance indicates that he knows no difficulties, and this, with his pronounced musical taste, always makes his playing agreeable to the best class of listeners. Mr. Arnold gave the violin part with commendable zeal, but lacks breadth of tone and that earnest enthusiasm which carries an audience away. Certainly he was heard to the best advantage in this number. Of the composition itself we may say we like the first movement the best, although the second movement is interesting in several particulars. The last movement is brilliant, but somewhat shallow.

The club proper (Messrs. Arnold, Foerber, Gramm and Schenck) played a *Molto Lento*, by Rubinstein; a "Scherzo," by Cherubini, and Beethoven's quartet in C minor, op. 18, No. 4. In all these works the performers pleased the audience, especially in the Cherubini "Scherzo." The concert was an enjoyable one. Third concert, January 15.

Concert of the Symphony Society.

THE second concert of the New York Symphony Society, given under Dr. Leopold Damrosch's baton, on Saturday evening last, was, we are glad to state, in every way an improvement on the society's first concert. The orchestra played throughout with better ensemble and more uniformity of pitch, the altered disposition of the woodwind behind the first violins also being an improvement.

The programme brought an interesting novelty in the shape of a new symphony in C minor, by that gifted Russian composer, Peter Tschaikowsky. The work has been variously judged by the different critics of our daily press, but it seemed to us to neither deserve the aggregated praise it received from some, nor the unqualified disapproval bestowed upon it by others. Above

all, it must be conceded that the work is highly interesting, both on account of the clever treatment of the thematic material and because of the artful orchestration which must appear to every educated musician. The instrumental coloring and the peculiar daring harmonizations, both sombre even when the themes are apparently gay, are characteristic traits of the Russian composers, and will rouse an interest even in a musical *blasé*. The themes themselves, though employed in this symphony, cannot, with one or two exceptions, be said to be as strong as the ideas we are accustomed to and expect from a composer like Tchaikowsky. In this respect, the new A minor trio and the symphony in D, which we heard a few years ago, are vastly superior. The themes that pleased us most in this new work were the first one in C minor of the scherzo and the main theme in C major of the finale. The march theme in E flat of the slow movement would be vulgar except for the harmonization, and the trio in E flat of the scherzo is absolutely trivial, and so are some of the ideas given in the first movement. The production of the work was careful, and, on the whole, the symphony was better and more spiritedly played than anything we have heard under Dr. Damrosch for a long while. We are glad to have this occasion given us by the doctor to show that we are willing to acknowledge any good effort of his, when what, however, seldom seems to be the case, occasion offers.

The middle section of the programme consisted of three movements from the sonatas for violin solo, by Bach, scored for string orchestra in a perfectly masterly way by S. Bachrich. They were played in exceedingly good style, especially so the beautiful adagio in C, the prelude in E was taken a trifle too slow by the conductor, while the charming gavotte in E was given somewhat too fast. All these movements elicited enthusiastic applause, and the last one had to be repeated.

Mendelssohn's entire incidental music to Shakespeare's "Midsummer Night's Dream" concluded an interesting concert. The performance on the whole was good, notably so the middle section of the overture, the exquisite scherzo in G minor, the fairy chorus in A major, and the beautiful nocturne in E. The four opening chords of the overture, however, which occur five times during the work, were not once given out with perfect ensemble by the woodwind. The "Intermezzo" and the "Wedding March" were taken in too fast time by Dr. Damrosch, and the latter well-known number, through this mistake, lost much of its magnetic beauty. The two choruses for female voices were very well rendered by the ladies of the New York Oratorio and Newark Harmonic Society, and the short soli were sung by Mme. Christine Dossert and Miss Charlotte Walker, of whom the former was satisfactory and the latter really good.

Mr. and Mrs. Georg Henschel's Recital.

MR. AND MRS. GEORG HENSCHEL, of Boston, gave the first of their two vocal recitals on Tuesday afternoon last at Chickering Hall before a more refined and cultured than numerous audience. An entertainment of this kind was rather a novelty even for New York, and should deserve better encouragement than it received, the more so as the programme was an interesting one.

Artistically, the concert was a decided success for both Mr. and Mrs. Henschel, of whom the former on this occasion appeared in the threefold capacity as singer, composer and accompanist. His voice, though, is none of the sweetest or richest, but rather hard and devoid of resonance, which latter defect may partially be attributed to the circumstance of Mr. Henschel's accompanying himself and consequently singing in a sitting posture, which is certainly not the most advantageous one for the emission of tone. He sang, however, with admirable musicianly understanding, good method and fine phrasing. The same may be said of Mrs. Henschel, with the addition that her pure and sympathetic mezzo-soprano voice is in quality superior to the baritone of her husband. In volume it is neither of great compass nor of astounding strength, sufficient, however, to fill the well-acoustic Chickering Concert Hall.

The programme consisted of the following selections:

- 1.—Two duets, a, "Alma mia," by M. de Gagliano (1570-1642)
 b, "Duetto Buffo," by Paisiello (1741-1816)
 Mr. and Mrs. Henschel.
- 2.—a, Sacred song, "Vergissmeinnicht" J. S. Bach
 b, Aria (Rinaldo) Handel
 c, Air (Cendrillon) Isouard
 d, Aria Buffa (Don Calandrino) Cimarosa
 Mr. Henschel.
- 3.—a, Cavatina (Euryanthe) Weber
 b, Mignon's Song Beethoven
 c, Rheinisch Volksong Mendelssohn
 Mrs. Henschel.
- 4.—Duet in MS. "Oh! that we two were Maying," with a fine canon in the octave for the third and last verse Henschel
- 5.—Ballad, "Archibald Douglas" Loewe
 Mr. Henschel.

(A highly dramatic and intensely interesting composition which Mr. Henschel rendered very satisfactorily.)

- 6.—a, Cantilene (Cinq Mars) Gounod
 b, Berceuse (Sur un vieux air) Bizet
 c, Air (Acteon) Auber

Gounod's beautiful cantilene in C, and Bizet's not less charming Berceuse in F, both sung in French by Mrs. Henschel, were rendered so charmingly that the house, after the latter piece, insisted on an encore, which was graciously granted.

- 7.—Duet ("Hamlet") Ambrose Thomas.

This love-duet between *Ophelia* and *Hamlet* is one of the finest productions of the modern French school, and as it was sung con-

molto sentimento d'affetto, its interpretation was one of the most satisfactory ones of the highly enjoyable afternoon's programme.

David Bimberg's Concert.

MR. BIMBERG, the violinist, gave a concert at Steinway Hall on last Thursday evening. The house was well filled with admirers of the concert-giver.

Mr. Bimberg is a violinist of considerable ability, and produces a smooth and powerful tone, although not always true, particularly in the upper notes and in double stops. Mr. Bimberg's tendency to charlatanism is very manifest from the continuous use of absurdly-introduced runs and figures intended as cadenzas. In his own "Caprice de Concert" he showed that he had much knowledge of the resources of his instrument, although the composition itself is very crude and formless. With careful attention to detail, and closer adherence to the scores of the compositions he plays, Mr. Bimberg could attain eminence as a virtuoso.

Miss Ida Klein is a young lady of charming presence, possessing an agreeable soprano voice, of which she makes tolerably good use. She needs much study, however, to make her an acceptable concert-artist.

Of Messrs. Wunsch and Marquard it can be said that they fulfilled their share of the programme conscientiously, if not entirely artistically. One of the interesting features of the programme was the singing of the Uhu Double Quartette.

These eight gentlemen, besides singing very well and in good tune, made an excellent impression by their refined and genteel bearing. They were deservedly encored.

A word of praise should also be given to Mr. Fred. Kraemer for his artistic accompaniments on the piano, and his efficiency as leader of the Uhu Double Quartette.

Metropolitan Concert.

THE Sunday concert at the Metropolitan Opera House was attended with the usual success, though the audience was slightly smaller than on previous occasions. The ladies gained the honors of the evening and that deservedly. Mme. Trebelli was in excellent voice and rendered an aria from Rossini's "Tancred" and the well-known brindisi from "Lucretia Borgia" with artistic perfection, receiving hearty applause. Mme. Valleria sang an aria from "William Tell" and was encored. She was also successful in Cowen's song, "Who Knows?" Mlle. Lablache came through the rye and joined the other two ladies in the charming trio from Cimarosa's "Matrimonio segreto." The gentlemen artists were Signori Novaro and Del Puente and Mr. Capoul, all three of whom sang as usual. The orchestra performed Nicolai's "Merry Wives of Windsor" overture and Wagner's "Tannhäuser" march with good effect.

Casino Concert.

MLLE. GIGLIO NORDICA, Miss Josephine Yorke and Signori Faletti and Lombardelli appeared at the Casino concert Sunday night. Mlle. Nordica sang "Gli angeli d'inferno," from "Il Flauto Magico," with really excellent effect, and received a shower of applause. The selections for the orchestra were good and were well rendered. The concert, all in all, was highly satisfactory.

"Orpheus and Eurydice."

"ORPHEUS AND EURYDICE" has entered on a prosperous second week at the Bijou Opera House. The new structure proves cosy, comfortable and attractive. The cast, all in all, is good. The favorable reception of the opera depends on the good work of Marie Vanoni, Mr. Digby Bell, Miss Ida Mülle, Laura Joyce Bell and Miss Augusta Roche. Mr. George C. Boniface, Jr., does some good things and some very bad ones. Mr. Max Freeman's acting is not so bad as his libretto or "adaptation."

....The second subscription concert under Joseph Joachim's direction, of the Royal Academy of Arts, Berlin, offered as a novelty Johann Brahms's six-part "Gesang der Parzen," op. 80, for chorus and orchestra, the text being taken from the fourth act of Goethe's "Iphigenia." The work was admirably executed, but is of too gloomy a nature ever, probably, to interest the great mass of the public. Clara Schumann was the pianist, and rendered in her well-known style Beethoven's pianoforte Concerto in C minor. She was applauded to the echo. The concert terminated with Schumann's Symphony in D minor, having opened with Mendelssohn's "Schöne Melusine Overture," both magnificently played by the orchestra.

....The Saturday afternoon concerts at the Crystal Palace entered on their Twenty-eighth season on October 13—nine more performances taking place before Christmas, the remaining ten concerts beginning on February 16, and ending on April 19; the usual supplemental performance for the benefit of Mr. Manns, the conductor, being announced for April 26. Among the specialties are the orchestral symphony, "Zur Herbstzeit" (Autumn), and an Italian suite by the late Joachim Raff, a pianoforte concerto by Anton Dvorak, Sir Arthur Sullivan's incidental music to the "Merry Wives of Windsor," and a repetition of Berlioz's "Messe des Morts." Accepted classical works will not be overlooked in the scheme of these famous performances.

Communications.

Editors Musical Courier:

IN the last number of your esteemed journal (December 5) it is said concerning the performance of "Don Giovanni," at the Metropolitan Opera House, that the conductor was unacquainted with the *tempi*.

Permit me to submit to your consideration a few facts.

Besides having witnessed several performances of Mozart's masterpiece in Munich, Vienna, Leipsic, I conducted "Don Giovanni" at Drury Lane, in London, with the following cast:

Donna Anna, Mme. Viardot Garcia.

Donna Elvira, Mme. Gassier.

Zerlina, Mme. Persiani.

Don Giovanni, Signor Badiali.

Don Ottavio, Signor Naudin.

Leporello, Signor G. Ronconi.

In Moscow, at the Imperial Theatre, with:

Donna Anna, Mme. Fricci.

Donna Elvira, Mme. Gassier.

Zerlina, Mme. Reboux.

Don Ottavio, Signor Stagno.

Don Giovanni, Signor Everardi.

Leporello, Signor Vialletti.

In St. Petersburg, at the Imperial Theatre, with

Donna Anna, Mme. Barbot.

Donna Elvira, Mme. Fricci.

Zerlina, Mmes. Patti and Volpini.

Don Ottavio, Signori Calzolari and Nicolini.

Don Giovanni, Signor Everardi.

Leporello, Signor Zucchini.

At Covent Garden, in London (twelve years), with

Donna Anna, Mmes. Grisi and D'Angeri.

Donna Elvira, Mmes. Fricci, Gassier.

Zerlina, Mmes. Patti, Lucca.

Don Ottavio, Signori Mario, Nicolini, Boralidi.

Don Giovanni, Signori Faure, Maurel, Cotogni, Graziani.

Leporello, Signori Zucchini, Gailhard, Ciampi.

In Barcelona, Teatro Lece, with

Donna Anna, Mme. Poinot.

Donna Elvira, Mme. Levisse.

Zerlina, Mme. Vitali.

Don Giovanni, Signor Boccolini.

Leporello, Signor Vialletti.

Don Ottavio, Signori Stagno, Lefranc.

In Paris, Théâtre Italien, with

Donna Anna, Mme. Krauss.

Donna Elvira, Mme. Belval.

Zerlina, Mme. Heilbron.

Don Giovanni, Signor Padilla.

Don Ottavio, Signor Brignoli.

Leporello, Signor Zucchini, &c., &c.

Can it be possible that after having conducted hundreds of performances of "Don Giovanni" in such theatres and with such artists, I should forget now the *tempi* in New York?

Evidently your good faith has been in some way misled.

I most respectfully request the honor to have a few minutes of musical chat with your reporter.

I know "Don Giovanni" by heart, instrumentation and all, and I can discuss the matter.

I beg to inclose my address, 108 West Thirty-ninth street, Broadway.

I am, sir, yours most obediently,

A. VIANESI,

Musical Director New Metropolitan Opera House.

New York, December 6, 1883.

[We gladly give Signor Vianesi a chance to publish his own opinion about his conducting of "Don Giovanni" by printing his letter. Nevertheless, we abide by our previously expressed opinion. No paper has done justice more fully to Signor Vianesi's qualities, both as a musician and conductor, than THE MUSICAL COURIER. When he conducted "Lohengrin" we stated that it was greatly to his credit, that he knew the score by heart, but that his *tempi* frequently differed from those habitually taken by great German conductors. We have no doubt that Signor Vianesi also, as he states, knows the "Don Giovanni" score from memory, but we beg, nevertheless, to differ with his idea about *tempi*. Who ever heard, for instance, the "Serenade" taken in such slow time as Signor Vianesi conducted it at the performance in question? However good a conductor Signor Vianesi may be for the production of his native country's operas, when it comes to the conducting of German masterpieces he has much to learn yet both in his way of accompanying and in his taking of the *tempi*.—EDS. MUSICAL COURIER.]

Another Chat with Patti.

THE gray-haired critic of THE MUSICAL COURIER called upon Mme. Patti last week at the Windsor Hotel, and found her the same charming, unassuming and delightful conversationalist, as she has before been pictured. The singer was heard trilling some notes in an adjoining room when the visitor entered the parlor, and a gruff voice was heard to say irreverently (could it be possible, to Mme. Patti?):

"Shut up!"

The diva came into the parlor, and after she had given a pleasant greeting to her caller, the latter ventured to say in French (pardon this compulsory confession):

"Shall we speak French or English, madame?"

"Oh, English, by all means," replied the singer. "You speak English; so do I. I do my thinking in English."

The conversation being thus opened in solid Anglo-Saxon, the

visitor was about to proceed in accordance with so good a beginning, when his attention was drawn to a large cage on the centre table, wherein was confined a splendid specimen of the gray African parrot.

"Ah, Madame Patti, then you are fond of parrots?" was the natural exclamation of the visitor.

"Oh, yes," replied the singer, "I have just purchased this one. It is a beauty, is it not? I buy one every time I come to his country, and take it back with me to my castle."

"I suppose the bird talks?"

"Oh, certainly. You might like a specimen of his speech." And thereupon Mme. Patti trilled a few notes loudly.

The musical man listened intently, wondering what exquisite result he would hear, expecting naturally that delicious notes from "Bel raggio" or "Una voce poco fa" would fall on his waiting ear.

Mme. Patti had proceeded but a short way, however, in her remarkable realization, when from the parrot's throat came the two sharp, crisp words:

"Shut up!"

"That is a large part of his vocabulary," Mme. Patti laughingly exclaimed.

"What a rank plebeian," the critic cried. And then headed: "I suppose, madame, that the bird never picked up that slang from you?"

"Oh, to be sure not," said she. "I know nothing of American slang, of course."

The conversation then turned upon the diva's experience at the Academy of Music for this season.

"I have enjoyed this season in New York very much," said the singer; "but, really," with a little shrug of the shoulders, "I must confess that I do not like the idea of traveling, with its discomforts and exposure to the chances of taking cold. I have been perfectly satisfied regarding the Academy, and Colonel Mapleson has done everything possible to make my stay pleasant."

"Then, I suppose," said the caller, "that you had no idea of going to the Metropolitan Opera House?"

"How absurd that rumor was!" responded the diva. "I have my contract with Colonel Mapleson, and have nothing to complain of. So long as he fulfills his part of the agreement so satisfactorily, I see no necessity for thinking of going elsewhere. Colonel Mapleson came to me, considerably exercised over the matter, but he soon assured himself that he had no cause for anxiety. You may rest assured that I have no desire whatever to abandon Colonel Mapleson. It is strange what stories appear in the papers."

"I trust these will not influence your return to us,"

"Oh, no. I expect to come once more to America next year, and that will make my farewell visit here."

"What a pity that you should be in such a hurry to leave us, madame."

"But I must leave you some time," the singer replied. "Don't you think that I have borne myself very generously toward the Americans? I have sung here in a period of my life when my voice is at its best, and surely that should be thought of. Besides, I wish to make a farewell tour of five years, giving one year to this country, one to Russia, one to France, one to Germany, and one to England. Then I shall take a rest."

"In your castle in Wales?"

"Oh, of course," said the diva, as if amused at the question.

"Well, Madame Patti," her visitor suggested, "I hope that you are aware that Americans appreciate your kindness in giving them an opportunity to hear you another season."

"Assuredly," replied Mme. Patti. "I see and feel this in the manner in which I am received, and in the full houses when I sing. Let me say here," and the diva became very earnest, "I did not do in Europe as do some artists—I will mention no names—who say, when asked about going to America, 'Oh, we will go there when we are no longer desired here, and when our voices are breaking!' Why, some of these very persons are those who have little hearing in Europe, save in concerts occasionally, and they come here because they can accomplish nothing to speak of abroad."

Mme. Patti referred again to her pleasant relations at the Academy of Music, speaking especially of Mme. Gerster.

"Gerster is having great success," said she with pleasure, "and I am very glad of it. She is a dear little woman, such a charming lady, and one can get along with her so well!"

The diva then spoke some kind words for THE MUSICAL COURIER, adding:

"I admire your musical criticisms, for they show that they are written by musicians. I would like to have the paper sent me on my tour."

And then the pleasant chat came to an end, and the visitor withdrew.

Mapleson's Masterly Move.

AIDE-DE-CAMP W. W. TILLOTSON sat pensive, nay, melancholy, in his chair at the Metropolitan Opera House, on Saturday last, as THE MUSICAL COURIER floated in upon him.

"Good-morning, Mr. Tillotson," said the man of bars.

The aide did not move.

"A rainy day, sir," ventured the scribe once more, hoping to produce a happy effect upon the manager, who looked like Marius on the ruins of Carthage.

And still he answered not.

A slight pause followed, and then the aide-de-camp slowly

raised his head, slowly pointed to a sheet of paper which lay before him, and then relapsed into his melancholy.

On the sheet of paper, in capital letters, was written:

"Mourning among the beer-sellers."

"In heaven's name, sir," exclaimed the man of music, "what is the meaning of this?"

Then the aide raised his eyes slowly, sadly, and in almost sepulchral tones he said:

"My good fellow, as I once before reminded you, all that live must die. I was not aware before, however, that the way to heaven—among the gods—lay through beer kegs."

Then he paused. The scribe was dumb with amazement. The aide went on:

"You may not understand all this. I do. Look here."

Mr. Tillotson opened a large wooden box. It was filled with mourning badges. "These," said he, after a prolonged and silent solemnness, "are badges for the beer-sellers."

"Will you explain?"

"Hold a moment," replied the aide, "and I will tell you all. These badges will first be sent to Third avenue, near Fourteenth street, and thence distributed among the beer-sellers of this city."

"And why?"

"Simply this," and Mr. Tillotson sank into his seat, "Mapleson takes his flight on Sunday. The beer-sellers will have no more free tickets, for their patrons, for the Academy, and—see—"

He could say no more. He was quite overcome with emotion.

"Yes, Mapleson has fled," Mr. Tillotson went on after a pause of respect, "and this, will break up the beer business. My sympathies are naturally with the beer-sellers—in this instance—for Mapleson had led them to believe that their quota of tickets would be a regular thing for the usual season. Now he runs away and leaves them with several weeks' promises on hand. Naturally their patrons will resent this, and hence they mourn. For this reason I purpose sending them badges of mourning. I do this because I am aware that Mapleson can't afford it. Mapleson needs charity, and I don't mind being a Christian."

"All this explains what Mapleson meant by the Christmas business, by saying that people were so absorbed in holiday purchases that they did not patronize the opera. I suppose he thinks that people make their purchases mainly in the evening. It takes Mapleson to get around a corner—in the dark."

"I would like to ask one little question right here: Why has it been left for Mapleson to discover that people are so absorbed in making holiday purchases that they have not time for the opera? It is very strange that he never found it out before—and he is not so very young, either."

"Mapleson says, does he, that this will be Mr. Abbey's last season in opera; that he is ruined, and that the stockholders wish to get out. Let me tell you a few facts. Every dollar has been paid to our singers. Everything is settled up. And what do you think of the fact that there is not a share of Metropolitan Opera House Company, Limited, stock for sale? That is a fact."

"Have salaries been reduced? No, sir; not a single cent on a single salary. That is positive truth. Everything is going well. We shall produce 'Gioconda' week after next."

"How about Mapleson's charge, that you tried here to get Patti away from him?"

"What nonsense! Of course we know what Patti's great abilities are, but we have no place for her. With Nilsson and Sembrich what could we do with Patti? One of them would have to be shelved if Patti came here. Oh, that story was one of Mapleson's campaigners."

"Speaking of campaigns, I would like to sum up the present one in a manner which will appeal to the most accomplished strategist:

"Who has run away?"

"Only four words, you see, but, oh, how expressive! That settles it, doesn't it? Those four words tell more than a two-column obituary."

"Speaking of obituaries reminds me of this beer-seller's obituary, which I had begun to write out when you came in. My heart failed me, however. I don't know whether to head my Mapleson article 'Run Away: a New Way to Win a Battle,' or simply to put it, 'Mourning Among the Beer-sellers.' I like that last. It speaks volumes. Ah! here's the expressman. He has called for those badges. Don't lose any of them, John, for I'm afraid there's hardly enough to go around."

Then came silence and tears.

From "Il Trovatore."

She.—You ask me to fly with you on short acquaintance—but, if I leave the theatre I must pay for breaking my contract a sum of 15,000 francs to the impresario.

He.—Oh, the assassin!

She.—What! Do you think the sum too high?

He.—Quite otherwise, for an artiste of your high worth! I will never humiliate you to that degree of offering to pay a sum so petty, in order to take you away from here! Rather—I will renounce my foolish love. (Tableau.)

... Miss Kate Santley, the English Schneider, now manageress of the Royalty Theatre, produced a week or so ago "Gillette," an operetta in three acts, the words by Chivot and Durn, the music by Audran, the composer of "Olivette." The author is Saville Clarke, a writer of facile verse and editor of the *Court Circular*. The play relates the adventures of a young woman divorced from her husband till she obtains a ring from his finger, disguises herself as a knight in armor, and in this costume wins the ring and also her husband's love.

CORRESPONDENCE.

Boston Correspondence.

BOSTON, December 8.

THE eighth concert of the Symphony Orchestra took place last Saturday evening, and proved to be by far the most melodious and pleasing yet executed. The programme was as follows:

Overture, "Athalie".....	Mendelssohn
Scena and aria, op. 71.....	Spohr
Symphony in E flat, "Ervica," No. 3, op. 55.....	Beethoven
Romance for violoncello.....	K. Mueller-Berghaus
Songs with piano—	
(a) Cradle Song.....	R. Wagner
(b) "To Chloe".....	Sterndale Bennett
(c) "Forest Wanderings".....	Grieg
Overture, "Le Caliph de Bagdad".....	Boieldieu

When it is considered that the object of these concerts is the "popularizing" of classical music, it is a question whether the selections given at a number of the concerts have not been too heavy. To be sure, to a cultivated ear, the programmes (with the exception of the first evening) do not seem to be of undue weight, but the experience of the majority of the audiences, and the unmistakable sigh of relief at the conclusion of certain selections, seemed to indicate a contrary opinion on the part of some people. To these people—whom the critic in the *Boston Courier* calls "capatious"—how refreshing and suggestive of Arcadian fields must have been the sweet, melodious and exquisite concert of last Saturday evening.

It was the most enjoyable evening in every way that the Symphony audience has yet been favored with, and a few more like it will make Mr. Henschel a public benefactor. As it was so thoroughly pleasing I have not the heart to criticise it seriously. As a matter of fact, however, the rendering of the symphony was very effective, the faults being few and of minor importance. Miss Gertrude Franklin's efforts were heartily appreciated by the audience. She rendered her songs with great artistic effect, particularly the Wagner and Grieg numbers, and her vocal ability is of a very high order. Herr Wilhelm Mueller gave the first interpretation of an original romance for cello, written by his brother. It was admirably performed, and proved to be a rather attractive sentimental composition. The soloist of the ninth concert will be the new pianist, Mme. Helen Hopekirk, who will make her first appearance in America. Mme. Hopekirk is a Scottish lady, and was once a pupil of Dr. Louis Maas, at Leipzig Conservatory.

For the past two weeks "Iolanthe" has been revived at the Bijou. Last week Miss Janet Edmondson appeared in her successful role of *Phyllis*, and this week Fräulein Janaschowsky assumed the character for the first time. Both impersonations were very good. Next Monday evening no performance will be given, the theatre being closed for a dress rehearsal of the "Beggar Student," and on Thursday evening, the anniversary of the opening of the pretty little theatre, the opera will be presented with a thoroughness of detail and a strength of cast that insures a successful run. A detailed criticism of the performance will be given in your next.

Dr. Louis Maas has returned from his very successful concert trip through Canada.

It is proposed to hold a series of concerts of war songs at Music Hall. The hall will be arranged to represent a camp, and the concerts will be given under the auspices of the Grand Army posts. They will be most interesting and successful events.

Miss Janet Edmondson has signed a contract with Manager Field of the Museum and will probably be heard at that theatre in Woolf's new opera and also during the summer. It would be a source of great pleasure to the many friends made by Miss Marie Jansen during her last summer season at the Museum if Mr. Field was enabled to secure that charming little lady also.

A very interesting zither concert was given at Union Hall last evening under the direction of Mr. J. Noeroth. The Boston Zither Club was assisted by D. Kuntz's String Quartette—Mr. H. Mayer, baritone; Mr. D. Kuntz, violin soloist, and Mr. T. P. Ryder, accompanist. The programme was well selected and the performance full of merit.

WILL WARBLER.

BOSTON, December 9.

THE ninth concert of the Boston Symphony Orchestra, under the leadership of Mr. Georg Henschel, took place last evening at the Boston Music Hall. The programme was made up of the following selections:

Overture (King Stephen), op. 117.....	Beethoven
Concerto for flute, G minor, op. 22.....	Saint-Saëns
Symphony in D, op. 60.....	Dvorák
Piano Solo	
Warum?.....	Schumann
Grillen.....	
Polonaise, A 6 major.....	Chopin
Ballet Music, from "La Reine de Saba".....	Gounod

The soloist of the evening being Mme. Helen Hopekirk.

The Beethoven overture, one of the composer's lesser known works, was rendered with great spirit and was well received by the audience. The rendering of the next number, the Saint-Saëns concerto, by Mme. Hopekirk, was, however, the success of the evening. This lady, who has already made her mark as pianiste in European art centres, arrived in this country only recently, and this was the occasion of her first appearance before an American audience. Judging by the reception awarded her last evening, her future success seems assured. Her playing is distinguished by uncommon vigor and strength, coupled, however, with grace and delicacy when needed, which give to her renditions a peculiar charm of their own. Her

technique is superb, enabling her to reproduce the most rapid runs with perfect clearness; which was especially noticeable in the beautiful scherzo of the concerto, and which called forth the loud and prolonged applause of the audience. The playing of the first movement was marked by breadth of style, while the last movement was a magnificent display of brilliancy and dash in pianoforte playing. At the close of the concerto the approval of the audience was manifested in a hearty and unanimous manner, amounting to quite an ovation, which the lady gracefully acknowledged by repeated bows, as encores are prohibited at these concerts. Her solo numbers were equally well received, and altogether Mme. Hopekirk is to be congratulated upon the decided success she achieved with so critical an audience. She is doubtless the most satisfactory lady pianiste that has yet appeared at these concerts, and it is to be hoped that she will soon favor Boston again with a visit, since, after last night, she can be sure of a hearty welcome. The symphony of Dvorák was finely interpreted and well rendered throughout, if one excepts a few slight mishaps in the woodwind. I heard it for the first time, and must say that it did not strike me as the work of genius that some make it appear. The motives are neither strikingly beautiful nor very original, and owing to the predominance of dance rhythms, illy adapted for symphonic treatment. The work becomes monotonous and wearying in many parts in spite of numerous individual beauties. The scherzo is the most satisfactory movement, and even that, owing to the shortness and incessant repetition of its first motive, is considerably marred in its effect. The concert was brought to a close by the rendering of Gounod's ballet music, from the "Queen of Sheba." It is but just to state that Madame Hopekirk was materially assisted in her fine playing by the magnificent Steinway concert grand, placed at her disposal for the occasion. It was one of the finest instruments I have ever heard.

LOUIS MAAS.

Chicago Correspondence.

CHICAGO, December 6.

MR. HARRISON M. WILD gave his fifth organ recital at Unity Church last Sunday afternoon, presenting a choice programme. Miss Margaret P. Sperry was the vocalist. Last Saturday afternoon Mr. S. G. Pratt gave a concert at Weber Hall. He was assisted by Miss Dora Hennings, Mr. W. C. Coffin, and Messrs. Lewis (violin) and Eichheim (cello). The programme was entirely made up of compositions by Mr. Pratt. There were eleven instrumental selections (grouped in four numbers), and four vocal selections. The concert was well attended, but it is doubtful whether the works possess sufficient variety to render their appearance on a single programme very enjoyable.

The Beethoven Society made a new departure this season by combining with their regular series of choral concerts three orchestral concerts, under the direction of Mr. Edouard Heimen-dahl. Of these the first took place at Central Music Hall last evening. The programme consisted of Berlioz's "Carnival Romance" overture; Beethoven's Concerto in E flat (the latter part played by Mr. E. Neupert), Mendelssohn's "Italian" Symphony and a "Norwegian Rhapsody," by Lalo. The orchestra numbered about forty, rather small to impart the best effect to the Berlioz overture, but large enough to do the remaining numbers quite fairly. But, for some reason, their performance was very unsatisfactory—the violins, woodwind, and the piano (when that was added to the combination), were frequently at variance with each other, and the playing was generally rough. It is difficult to discover the reason of this, unless it was due to insufficient rehearsal, for the concerts of last year under Mr. Heimen-dahl were particularly noticeable for the *finish* and attention given to details of light and shade, surpassing anything hitherto done by any local conductor. In view of this fact, we shall await with interest the second concert of the series, confident that Mr. Heimen-dahl, who has in the past displayed such admirable qualities as a director, will take the necessary steps to attain the standard of last season at least.

Mr. Neupert's playing of the Beethoven Concerto, was, as a whole, lacking in vigor and grandeur of conception, while portions of the work, particularly the more delicate designs, were given with considerable finish. He has some rather unpleasant mannerisms, such as beating time at the principal accent of a measure, by a jerk of the head and playing arpeggios with an indescribable flourish of elbows. He sits too far away from the piano to make the best use of what strength he possesses, and is lacking in repose. It is said that he had not practised the work recently, until learning last Saturday that he was expected to play it here. The journey by rail deducted considerably from his time for practice, and therefore considerable allowance should be made for him. The Liszt Fantasia upon "L'Africaine" was much better than the concertos.

Thursday afternoon Mr. Neupert gave a piano recital at Weber Hall. His programme embraced the Grieg Concerto in A minor, the "Don Juan" Fantasia of Liszt, a study by Brahms, a Chopin Etude in A flat, a Valse by Rubinstein, and five short compositions of his own. The Concerto was remarkably well played, and was one of the most satisfactory things that Mr. Neupert has done here; the work seemed much more suited to his style and ability than the Beethoven Concerto. The five original works were charmingly played, and proved very interesting. Of these the "Trauer Marsch," in memory of Nicholas Rubinstein, pleased me best, both as regards composition and performance. The thoughts seem to have greater depth and musical value, and certain powerful dissonances employed are very skillfully adapted to the expression of profound grief. The "Don Juan" Fantasia was somewhat less satisfactory. Miss Medora

Henson sang an aria from "Aida," an unfortunate choice for so small a room. Her attempts at dramatic power usually resulted in a disagreeable forcing of the upper part of her voice, and her intonation was not always true. In the "Penitence" song of Beethoven she was better, but her articulation was faulty.

FREDERIC GRANT GLEASON.

DECEMBER 8.

Mr. Neupert made his third public appearance here last evening at Weber Hall, but did nothing calculated to materially affect the opinion expressed concerning his former efforts. The smaller and technically least trying numbers upon his programmes are invariably the most satisfactorily executed.

I do not recall any recital programmes given here by a visiting artist which had so few standard works of the classical school. Strictly speaking, but one classical work (Beethoven's E flat Concerto) has been presented, and that was at the same time the least satisfactory in performance. While the pianist may justly be ranked as an artist, he can scarcely (if judged by his playing here) be considered a great one, and certainly not phenomenal.

The Eichburg String Quartette appears here this evening in the Dime Course.

The sixth of Mr. Wild's organ recitals at Unity Church takes place to-morrow. An excellent programme is outlined. Mrs. John Balfour will be the vocalist.

FREDERIC GRANT GLEASON.

Cincinnati Correspondence.

CINCINNATI, December 6.

THE chamber concerts of the Jacobsohn and College of Music Quartettes have been the only points of musical interest in the last few weeks. The programme of the former consisted of—

Trio for piano, violin and 'cello (the latest)..... Brahms
Messrs. Carpe, Jacobsohn and Brand.

Song..... Schubert
Mrs. Wilson Burhaus.

String quartet, Scherzo..... Rubinstein
Sonata for piano and 'cello, op. 69, A major..... Beethoven
Messrs. Carpe and Brand.

String quintet, G minor..... Mozart
Messrs. Jacobsohn, Burck, Eban, Brockhoven and Brand.

The Brahms trio was played here for the first time. Considering the immense difficulties contained in the pianoforte part, there are but few piano players who will undertake to introduce Brahms's works. That Mr. Carpe has done so—not alone on this occasion, but on several others—can be thankfully placed to his credit. The trio was somewhat coldly received, though well rendered. Brahms's music cannot be appreciated at first hearing. The *andante* is in Brahms's best "Volkston" mood, and was heartily applauded.

Mr. Jacobsohn gave us a splendid rendition of the violin part, and we owe to his interpretation, undoubtedly, some of the most spirited and fiery renditions of certain parts of the trio.

The vocal part of the programme was not in keeping with the rest. Mr. Brand's rendition of the Beethoven sonata was artistic. I doubt whether we have another such 'cello player in America—and I have heard almost all of those that lay claim to the title—with such firm tone, despising the bad use of the "portamento" and virtuosic tricks which one hears so often.

The principal interest was centred on the Mozart quintet. The first violin is the all-absorbing actor in Mozart's string compositions, and Jacobsohn's rendition of the part was certainly nicely shaded, evenly balanced, clearly phrased. Jacobsohn does all this, but besides is in possession of a sentiment, which I have found in but few violin players, which gives all his *ensemble* performances a different type and character. The audience received every part of the quintet with well-merited applause, and if the managers of these concerts could be induced to have them given in another hall, with better acoustics for *ensemble* music, the audience would be a gainer to far greater extent.

The College of Music is considering the feasibility of building an addition to the present insufficient locality, and propose to remedy this want of a hall for chamber music, by building one in this new structure. If this comes to pass, the musicians and musical public will surely be grateful.

The College Quartette programme was considerably smaller in numbers but not in musical value.

String quartet..... Haydn
Messrs. Schradieck, Hauser, Baetens and Brand.

Sonata for piano and violin (Kreutzer)..... Beethoven
Miss Gaul and Mr. Schradieck.

String quartet, op. 47, No. 3, A major..... Schumann

The Haydn quartet was not interesting enough to be placed with the other two numbers, and was therefore happily placed at the beginning of the programme. The "Kreutzer" sonata, by Miss Gaul and Mr. Schradieck, was well rendered. When two such artists unite in interpreting a work of art like the one in question, it cannot be otherwise. Miss Gaul has an unbounded store of natural, musical sentiment, combined with an excellent technique. Mr. Schradieck is somewhat more reflective, and has at his command an enormous technique. It was the first time that the two artists appeared in concert together. This may be the cause why the performance of the sonata did not come up to my ideal of the "Kreutzer" sonata. I think the "Andante con Variazioni" should not be considered on a level with other variations. That Beethoven did not intend them as such is apparent in the noble sentiment expressed in the theme.

Can anybody cite another such theme for variations by any other composer? This sentiment is predominant through all the variations, and was, in some parts, marred by a tendency to hurrying, which was also noticeable in the other movements.

The playing, was, however, the most appreciated part of the programme. The Schumann quartet was an improvement in the ensemble upon the Beethoven quartet, op. 74, of the last concert.

As Mr. Schradieck is direct from Germany and especially from Leipzig, where there is the best opportunity for hearing the quartets of Schumann performed according to tradition, I cannot assert my opinion in regard to the *tempi*, but I found them rather slow throughout, and particularly so in the second movement (scherzo). But all this is only an opinion of a, perhaps, too, critical scribbler.

Nevertheless, we are happy in possessing two first-class quartet organizations, which give our city at least one object to boast of, although we have little else to flatter the vanity of our would-be musical city—not even an orchestra concert—which is promised us.

HIMALAYA.

HOME NEWS.

—The date of the Musical Festival at Cincinnati has been changed from January 7 to the week commencing December 31.

—Mrs. Belle Cole will appear with the New York Trio Club at Bridgeport on December 11; New Haven, 17th, and New Brighton, 18th.

—Raphael Joseffy will give several piano recitals, possibly connected with chamber-music performances, at Brooklyn, during this coming season.

—Mme. Pappenheim, Miss Vincent, Mr. Toedt and Mr. Remmert will be the soloists in the Christmas performance of the "Messiah" in Cincinnati.

—John A. McCaull has engaged Miss Catherine Lewis, who will shortly join his company that is to appear in the West. Mr. McCaull has also engaged Mark Smith, the baritone.

—Raphael Joseffy will give subscription concerts at Steinway Hall on January 15, February 12, March 11 and April 8. At the first and last concerts Mr. Joseffy will be assisted by Theodore Thomas's orchestra.

—Mr. Arthur Foote's last chamber concert was given in Chickering Hall, Boston, on Friday evening. A MS. string quartet by Mr. Foote, and a pianoforte quartet by Rheinberger formed the chief works of the programme.

—Grau's French Opera Company was in Cincinnati last week. Mlle. Aimée was put down by the *Times-Star* as being "the life of everything." Mlle. Angèle was "very attractive," and Mlle. Fouquet was to appear the next night.

—The second concert and reception of the New York Choral Union was to be held in Lyric Hall, on Tuesday evening. Among those who were to take part in the concert were Miss Kate Hayes, Mrs. Paul Nefflen, W. J. Hill and E. S. Belknap.

—The people of Northern Pennsylvania have been lately enjoying Jerome Hopkins's opera, "Taffy and Old Munch." The composer has added another act to it, and proposes to arrive in New York with the extended work in time to give the children a holiday treat.

—Miss Hope Glenn sings for Henschel's Symphony Concerts and Handel and Haydn, Boston (the "Messiah"), in December, will make a Western tour in January, after which she goes to England to fill engagements probably returning here for the spring festivals.

—Miss Clara Louise Kellogg's concert tour terminated December 6, and F. A. Schwab announces that he intends organizing an opera company after the holidays, with Miss Kellogg as prima donna, and after appearing in the East the company will undertake a Western tour.

—During the return engagement of Maurice Grau's French opera company at the Standard Theatre, which commences on December 31, they will be heard in "La Princesse des Canaries," "La Iolite Parfumeuse," "La Petit Duc," "Tambour Major," "Mme. Favart" and "Olivette."

—Mr. Abbey's Italian Opera Company will begin a series of ten performances at the Boston Theatre, on December 26. "Faust" opens the season, with Signori Campanini and Novara, Mmes. Nilsson, Sembrich and Lablache, followed by "Lucia," with Signor Campanini, Mme. Sembrich and Signor Kaschmann.

—The body of the late Marie Litta, the singer, was buried at Bloomington, Ill., a day or two ago. The Monument Committee is making preparations to erect a magnificent memorial, and Miss Clara Louise Kellogg is about to give concerts for the purpose of wiping out a mortgage on Marie Litta's late home, where her invalid mother resides.

—The New York Choral Union gave a concert and reception at Lyric Hall on Thursday evening a week ago, which passed off very pleasantly. The concert programme contained selections by Kücken, Abt, Sullivan, Molloy and Buck. The soloists were Mrs. S. Chapman, Misses Adelaide Hicks and Alice Wallace, Messrs. Morton, Weed and Waterhouse.

—Miss Porter's Young Ladies' School, of Farmington, Conn. (in which Karl Klauser is musical director), had the pleasure recently of hearing Mr. Mason play in two concerts there. Mr. Mason's programmes were of the most interesting kind, embracing works by Handel, Beethoven, Schubert, Schumann, Chopin, Rubinstein, Bach, Gluck, Raff, and about a dozen pieces by Mr. Mason himself. Certain it is that the entertainment must have been of the most delightful character.

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THE MUSIC TRADE.

SEVENTEEN new musical papers will be started next week. Fact!

THERE is no disguising the fact that trade is not so brisk as it was last season at this period of time, all the little puffs to the contrary notwithstanding.

THE recent exhibition held at Cork has again brought trouble and dissatisfaction in regard to the awards. As the *London and Provincial Music Trades Review* says: "This seems the fate of nearly all the exhibitions." At Philadelphia, Paris, Melbourne, Sydney, Amsterdam and Cork, exhibitors have generally denounced the incompetency, unfairness and, now and then, corruptibility of the judges. There is some talk at present of holding another exhibition in the Crystal Palace, on which matter the afore-mentioned journal remarks that it would be better for the success of the affair that there should be no awards offered at all, but that it should be a real exhibition in the true sense of the word. This is what we have always advocated since THE MUSICAL COURIER started, and more than ever now do we believe that when prizes enter into the scheme of an exhibition its success will always be more or less problematical. Unless all exhibitors of one and the same class obtain the first prize, no general satisfaction can ever be guaranteed; and if they are all awarded the highest medals, of what use are awards at all? Future exhibitions are certain to be held merely for the purpose of a fine display of one's goods for view by the general public. This is the legitimate and should be the sole object had in view.

A QUESTION has been settled in England which is of some importance to manufacturers everywhere. A tuner kept a diary of the places he had visited to tune pianos, which diary naturally had a value, as a record of the work executed, as well as for the addresses of the persons for which work had been done. The manufacturer who employed the tuner in question sold out to another party, when the tuner left and set up business for himself. The new purchaser of the business demanded from the tuner the diaries relating to the former business transacted by the house the good-will and stock of which he had bought. The aforesaid tuner refused to surrender them, alleging, perhaps in good faith, that they were his private property. As was asserted, however, by the plaintiff's counsel, the tuner had in his possession not only a record of not a few of the regular customers of the firm, but by retaining the diaries prevented the firm from sending in accounts. After hearing all the evidence, the county judge decided against the tuner, saying that the diaries were part and property of the firm, and could only be held by the tuner so long as he was in its employ. There is no doubt about the justice of the decision, and all business men will agree with the judge who rendered it. This case will serve as a precedent in England, and would do so here if a like case should ever come up for trial.

A WESTERN music trade paper recently sent a gentleman East to get subscriptions and advertisements from the music trade. The young man, who was formerly twelve years in the coal business in Chicago, was asked by one manufacturer how business was in Chicago. "Oh," said he, "there's a lump of it." Another one asked, "How are organs selling out West?" "Oh," said he, "they're shipping tons of them." Still another inquired, "What is the general financial condition of the trade?" "Oh," replied he, "they have mines of money." Yet another manufacturer asked, "Is it your opinion that the trade in uprights will increase in the West in the future in the same proportion it has during the past few years, and would you suggest that we continue to make our uprights with a full iron frame or fasten the pin directly into the pin-block in the usual manner?" I would also desire to be informed by you what the opinion of the dealer is on the absorbing question of 'checking' of the rosewood veneers?"

By this time the young coal merchant who had been wandering around in the music trade of the East for about two weeks, without effecting a coalition, was thoroughly heated, and his face had assumed an ash-colored hue. Seeing him coal-lapse the piano manufacturer apologized by informing the coal merchant and dispenser of Western trade information, that he thought he was representing a music

trade paper. "Oh," said the carboniferous integer of practical Western trade logic, "I really don't know, but your name was put on the list of gentlemen I should call on here, and I thought I would do so. I do not believe that anyone in our office can answer you the question." Slowly and sadly he took the next freight train to the West, seated in an empty coal car meditating upon the ungrateful treatment he received in the East. He was only restored to consciousness as the cinders from the locomotive entered his left ear. Covered with dust, the coal merchant and itinerant manufacturer of Western trade puffs, entered his home and, seating himself in front of the open fireplace, amid the smoke that issued from his cigarette, he said: "Oh, if I only had a collection of black diamonds, I would not again speak to the editors of a paper who know so little about 8 1-9 octave organs and pianos that 'check'."



THE TRADE LOUNGER.

IT must be obvious to every person engaged in mercantile pursuits that competition is the very life and essence of trade. By competition, I mean an honorable effort to dispose of your wares, combined with such energy and enterprise, that a mutual stimulus will ensue which will attract more than the ordinary attention to the particular line of business you are engaged in. This is healthy competition, and always results in a benefit to legitimate trade.

This view of mine is especially dedicated to Colonel Gray, of the Schomacker Piano Company, of Philadelphia, in view of the system of advertising he has lately resorted to, and which, I am happy to see, is not adopted by the balance of the trade in Philadelphia. If continued, such a system of advertising is not calculated to improve the tone of the trade, if, in fact, it does not tend to demoralize it.

I refer especially to recent advertisements in the Philadelphia *Ledger*. I reproduce this sample:

\$150—C. D. PEASE & CO.—NEW C. D. PEASE & CO. 7½-OCT. Upright Pianos for \$150, with all the very latest improvements; soft wood stained cases, muslin backs, celluloid keys, wooden-frame action, lath-ribbed unplanned sounding-boards, with full iron frames (represented as the Steinway System). 1109 CHESTNUT STREET.

It will be noticed that no name is signed to this advertisement, and this in itself is an admission that the person or persons inserting it are not exceedingly proud of it. No. 1109 Chestnut street is the warerooms of the Schomacker Pianoforte Manufacturing Company, and Colonel Gray should have mentioned this fact, especially when it is known that his company for nearly a year sold the C. D. Pease pianos in competition with his own pianos. Taking into consideration the fact that both Colonel Gray and Mr. Pease are piano manufacturers, it certainly casts a serious reflection upon the Colonel that he should resort to such a subterfuge against a competitor.

But now let me look into the advertisement.

Firstly.—No new C. D. Pease & Co. 7½ octave upright pianos can be sold for the low price of \$150.

Secondly.—There are no such new upright pianos for sale at the Schomacker piano warerooms. C. Blasius & Sons, of Philadelphia, are the agents of C. D. Pease & Co., and they sell these pianos at their regular prices; even if the Schomacker Piano Company had Pease's agency it could only sell these pianos at such a price without a loss.

Thirdly.—The description of the Pease piano in this advertisement is malicious and false.

"Soft wood stained cases," "muslin backs." (What does Colonel Gray signify with "muslin backs;" does he refer to the material used by many manufacturers which covers

the back of the upright to prevent dust and moths from getting into the instrument?)

"Celluloid keys." (Pease never used a celluloid key for his pianos since he has been manufacturing pianos.)

"Wooden frame action." (Wooden frame actions are frequently used.)

"Lath-ribbed unplanned sounding-boards." (This is an absurdity. Every sounding-board Pease uses is made in the usual manner and is planed, as any person not blind can see and as Colonel Gray well knows, as he has sold many of Pease's pianos, not one of which tallies with the unworthy advertisement he inserted in the *Ledger*.)

In the same column in which the above advertisement, with all of its glaring falsehoods, appears, I find another advertisement, signed by the Schomacker Pianoforte Manufacturing Company, 1109 Chestnut street, which refers to the "gold-string pianos" made by the company. Pease has made, and has now in process of manufacture, pianos containing strings covered with a coat of gold. The process is as follows: A coat of copper is first given the steel string, then a coat of aluminium and then a coat of gold. Can it be possible that Colonel Gray would attempt to damage Pease because the latter sees fit to make a piano that could be called a gold-string, although it does not infringe upon the patent of the Schomacker Company, and Pease does not call it "Gold String." Is that fair competition? Is not every piano and every organ manufacturer entitled to make instruments upon any system or with any appliances that do not interfere with existing patents?

The Colonel then goes on and asks for an "expert trial," to prove many good qualities he claims for the Schomacker piano, and winds up by saying that "the general public must justly accord to us the credit for building the most highly improved and best instruments in this or any other country in the world." That is not a bad idea of Colonel Gray's, but it is neutralized to such an extent that it has no effect upon any fair-minded reader, when placed under the advertisement he inserted against the Pease piano, which, in Blasius & Sons' hands, is a dangerous competitive instrument.

There is the rub. No doubt, a piano manufacturer can say many favorable things in reference to his instruments. He can laud them to the skies and even say (in an advertisement in a daily paper) that one of his grands is used in Mohammed's seventh heaven; another in that undefined location known as Nirwana, and another in the Teutonic Walhalla, and people may even believe that, but he kills the whole statement when he advertises that the pianos manufactured by a competitor are "no good." And that is the difficulty in which Colonel Gray finds himself. His statements about the Schomacker piano may all have been believed, had he not placed them immediately beneath others which he makes, in which he attacks a competitor.

The best move Colonel Gray can now make, is to write an apology to C. D. Pease & Co., and not alone withdraw the obnoxious advertisement, but never insert another like it, no matter to which piano it may refer. The same system of mercantile ethics should prevail in the piano trade as in all other trades, and it undoubtedly does with occasional exceptions.

The serious nature of the case I have just quoted, compelled me to go into it in detail, and I am therefore compelled to devote my whole article to it this time.

TO THE TRADE.

HIGHLY IMPORTANT. READY FOR DELIVERY.

WE have secured the agency for America of the "International Directory of the Music Trade," published in Leipzig, Germany, by Paul de Wit. This book is of great value to the trade, as it contains a complete list of all the manufacturers and dealers in all branches of the music trades in the following foreign countries: Germany, Austro-Hungary, Switzerland, Denmark, Norway and Sweden, Roumania, Turkey, Russia, Great Britain, Italy, Holland, Belgium, Luxemburg, France, Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price \$5. Postpaid. Orders now received. The book will be delivered at once. Address

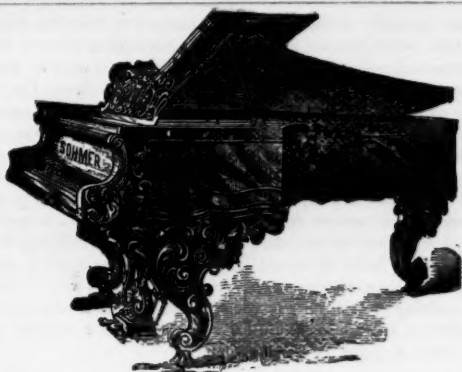
BLUMENBERG & FLOERSHEIM,

Editors and Proprietors MUSICAL COURIER,

American agents. 25 East Fourteenth street, New York.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



Known everywhere, and sold by the trade as in all respects first-class instruments.

NEW ENGLAND

Cabinet Organs

ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

NEW ENGLAND ORGAN COMPANY

Chief Offices, 1299 Washington Street, Boston, Mass.



GUILD PIANOS

Nearly 17,000 now in use.

The Best Medium-Priced Instrument ever offered to the Trade and Public.

WRITE FOR PRICES TO

GUILD, CHURCH & CO.,

682 Washington Street,

BOSTON, MASS.

"It is the sweetest-toned Piano I ever heard."—From Mr. Harris, of England, the inventor of the celebrated "Harris Engine."

"Are famous for great nicety and durability of workmanship and fine tone qualities."—*Journal*.

"We recommend as being in every respect reliable and satisfactory."—*Oliver Ditson & Co.*

NEW ENGLAND AGENCY

STEINWAY & SONS & HAINES BROS.

PIANOS,

M. STEINERT & SONS.

194 Tremont Street, Boston, Mass.

Important to Organ Manufacturers.

KANTNER'S

ADJUSTABLE ORGAN STOP-ACTION.

Pronounced by practical Organ Builders the most complete action ever made. Simple, Durable, Convenient and Cheap. Material furnished only. Address for illustrated circulars and terms to W. C. KANTNER, 437 Penn St., Reading, Pa.

\$66 a week in your own town. Terms and \$5 outfit free. Address H. HALLETT & Co., Portland, Maine

DECKER BROTHERS'

MATCHLESS

PIANOS

33 Union Square, N. Y.

SYMPHONY.

SYMPHONY.

Organists of high repute unqualifiedly endorse the "Symphony" as the most complete instrument ever constructed, and an achievement totally surprising and unexpected.

Wonderful Power,

Beautiful Effects.

Seventy-five other new and beautiful styles now ready and shown in New Catalogue. A postal card will get it.

WILCOX & WHITE ORGAN CO.,

Meriden, Conn.

SYMPHONY.

SYMPHONY.

A. HAMMACHER.

WM. SCHLEMMER.

C. F. GOEPPEL.

A. HAMMACHER & CO.,

209 BOWERY, NEW YORK.

Manufacturers of and Dealers in

Piano-Forte Materials, Tools and Trimmings,

PIANO-FORTE HARDWARE,

THE LARGEST ASSORTMENT IN THE COUNTRY

Send for our New Illustrated Catalogue.

A. HAMMACHER & CO., 209 BOWERY, NEW YORK.

PALACE ORGANS

THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass.. or Toledo, Ohio.

Trade Notes.

—Mr. Gildemeester, of Chickering & Sons, was expected back from Europe this week.

—J. W. Robbins & Son, of Portland, Ore., are now doing one of the largest trades on the Pacific coast.

—It is said that Mr. Edward McCommon, the Albany piano manufacturer, has fallen heir to the snug little sum of \$30,000.

—The business of J. L. Peters, St. Louis, Mo., who recently failed, will be continued, as Mr. Peters has compromised with his creditors.

—The Bell Piano Company announces itself at No. 2374 Third avenue, the rooms formerly occupied by Diehl & Zeuch, now out of existence.

—One American firm subscribed to the fund for the Royal College of Music in England, and that was Mason & Hamlin, who sent \$400.

—George D. Smith, of Rochester, N. Y., is largely advertising the Hallet & Davis piano and the reed-pipe clarion and automatic orchestron.

—Mr. Hawkins, of the Sterling Organ Company, Derby, Conn., is now in excellent health. The company did a very large trade during November.

—The grand piano which was used by Anton Rubinstein at the second Philharmonic concert, in Berlin, was the 15,000th piano made by Herr Carl Bechstein, of Berlin.

—The following judgments were recorded during last week against Albert Weber: December 4, in favor of William Byfield, \$321.12; December 7, in favor of George Kitchell, \$478.58.

—The Mason & Hamlin Company has received a pleasant letter from Bluethner, the Leipsic piano manufacturer, in which he praises the piano exhibited by the company at the Amsterdam Exposition.

—The London *Pianoforte Dealers' Guide* should follow the courtesies of journalism and credit us when it quotes a half-column from *THE MUSICAL COURIER*. We refer to the article beginning "The interest taken in the organ;" the article can be found in its November 1st issue, page 813.

—Sidney T. Nimmo and J. T. Hennaman have formed a co-partnership and will soon open warerooms on West Fayette street, above Charles, Baltimore, Md., for the sale of pianos and organs. Mr. Nimmo is well acquainted with the trade, being the son of an old Baltimore piano maker, and having been in the business for several years in Washington and Baltimore.

—Our Denver correspondent writes to us: "A sign of the times is the large business in pianos and organs done by Knight Brothers & Waterbury, agents for Steinway, Chickering and Knabe, and Messrs. Clark, McClure & Co., agents for Decker Brothers, Hallet & Davis and Weber. They are firms of long standing in Denver, and are now sending out more instruments than ever before in the history of our city."

—In referring to the firm of William Bell & Co., organ manufacturers, Guelph, Can., a contemporary says: "It is now nearly twenty years since they started in a very humble way, and by perseverance and great push have worked themselves to the front rank in this line. As an example of their push and energy it may be mentioned that there are few manufacturers in any line in Canada who do an export business to the same value as they do. Last year they sent over 700 organs alone to England, which has been increased to an average now of a carload every week direct for London, from which place they are scattered all over England

and Scotland. Shipments are sent regularly to Australia, South Africa, South America, and even Japan has received some of this firm's production. It takes time, and the goods must be first-class to reach the trade, in view of the great competition; but we see no reason why Canadian manufacturers in other lines cannot secure some trade from these foreign countries with the object of increasing this trade. They have now at the Foreign Exhibition in Boston, Mass., six of their organs, which have received some splendid remarks from the American press. It must not be understood that because this firm is trying to build up a large foreign trade they are neglecting the home market or finishing their organs any better for abroad. Any one who has gone through their two large factories and has seen the systematic way in which everything is carried on, is convinced that the same care and supervision is given to each instrument, whether it is intended for London, England, or London, Ontario."

COPARTNERSHIP NOTICE.

OCTOBER 30TH, 1883.—J. B. HEPPE AND CHARLES Yockel have this day been admitted to the firm of J. J. Heppe, dealer in Pianos and Organs. Hereafter, we will do business under the firm-name of J. J. HEPPE & CO., 828 Arch street, Philadelphia.

J. J. HEPPE,
J. B. HEPPE,
CHARLES YOCKEL.

C. J. Heppe's New Warerooms.

That the one-price system can be successfully carried out in the piano and organ business has been amply demonstrated by one of Philadelphia's largest firms, Mr. C. J. Heppe, who has lately opened a new wareroom at No. 1106 Chestnut street, one of the handsomest in this country. Two large floors of the building are occupied, each being 25 feet front by 235 feet deep. These are filled with Henry F. Miller, George Steck & Co., Lindeman and Norris pianos, and Smith American, Loring & Blake and Sterling organs.

Each instrument has a tag attached to the desk, on one side of which is marked the name, style, number and instalment price, and on the reverse the cash price, and these figures are strictly adhered to. Mr. Heppe introduced this principle into his business some time ago, and to its effective operation a good share of his success is due.

A series of business mottoes have been adopted by Mr. Heppe, and are arranged on handsome signs against the walls of the warerooms. Among them we quote the following:

"The one-price system affords full protection to the buyer."
"The most talented expert must pay the marked price."
"By our plan you buy intelligently."
"No instrument will be misrepresented in quality or value."
"Instruments proving not satisfactory will be exchanged free of cost."
"The good words of customers constitute our strongest advertisement."

All these and other matters are strictly adhered to by Mr. Heppe in both his old and new warerooms.

The business of Mr. Heppe has grown from a small beginning to its present large dimensions in a comparatively short time. It has been a steady but sure advance, until now it is one of the musical establishments of the Quaker City.

Mr. Heppe is not only an active, intelligent business man, but his standing in the community as a citizen is of the very best. He is ably seconded by his son, who inherits all the good qualities of the senior Heppe.

The New Bedford Organ Fraud.

THE MUSICAL COURIER has for months past been exposing the fraudulent New Bedford organs and the manner of foisting these organs upon the public. The Boston *Traveller*, of December 7, contains the following article. The only exception we take is in the title of the article. It should be entitled an "old fraud."

A New Fraud.

HOW A NEW BEDFORD FIRM THRIVES ON A POPULAR FOLLY.

The State police are now investigating what may fairly claim to be one of the most ingenious and profitable swindles of its class ever originated in the State, and yet so cleverly conducted that it is very doubtful whether the law can touch its perpetrators, or even prevent a continuance of their operations.

The location of the fraudulent business is in New Bedford, where a company with a seductive corporate name, runs an "organ factory," the productions of which are so unique that one of them has attained the high honor of an admittance to Chief Wade's choice collection of curiosities culled from "the ways that are dark and the tricks that are vain," which are the field of the State detectives' labors. This "firm," taking advantage of the almost universal desire among people of very limited means for a musical instrument of some sort at a low price, sends out large numbers of circulars full of most seductive promises.

The company, it seems, is manufacturing a "golden-toned" organ, not, indeed, equal to the high-priced instruments of the leading makers, but a very desirable instrument indeed. As it is desired to introduce the instruments as rapidly as possible, the reader of the circular is afforded an opportunity of purchasing one at the remarkably low figure of \$15, cash in advance, provided (as the makers could not for a moment think of such a price but for the prospect of future better bargains) he will forward with the money the address of twenty-five neighbors who might perhaps be induced to buy an organ.

These terms agreed to and the money sent, the organ is shipped as per contract, and in due time the purchaser finds himself in possession, on paying freight charges, of an instrument which is worth, at a fair valuation, 15 cents, or whatever other sum represents the local value of a basket of kindling wood, minus the labor of splitting it up.

The "organ" in Chief Wade's possession is well worth an examination by any parties who have not yet become disabused of the idea that it is possible to buy \$10 worth for \$1.

The case is of pine or white-wood boards, glued together, and stained with a coloring preparation worth 70 cents a gallon, and a gallon of which, as an expert remarked, would stain about half an acre. The keys are the roughest and cheapest wooden imitations of the common shape, and are colored white with kalsomine, which cracks off as soon as they are played upon. The reeds are the cheapest possible, untuned, and emit a discordant screech in comparison with which the symphonies of a saw-filing establishment are seraphic rhapsodies. The bellows are near enough airtight, while new at least, to enable an able-bodied and determined man to play quite long enough to satisfy the curiosity of any but a deaf mute.

In short, the "organ" is so manifestly and outrageously unfit for either show or use that it is extremely probable that ninety-nine out of a hundred purchasers have destroyed their new acquisition at once, rather than to allow their friends to know how egregiously they had been sold. An expert in the manufacture of cabinet organs gave it as his opinion that the cost of the instrument to the makers could not exceed \$6 or \$7, and might, in quantities, be considerably less. It is believed that the company succeeded in disposing of about 25,000 during the past year, at a profit of \$150,000 to \$200,000.

A memorial window, designed and executed by the London firm of Heaton, Butler & Bayne, will be erected in Christ Church, Hartford, Conn., during Christmas week. It is elaborate, and displays the following inscription: "To the glory of God and the dear memory of Henry Wilson, born A. D., December 2, 1828; died, January 8, 1878. Organist of this church 1855-1877. This window is an offering of his pupils and friends."

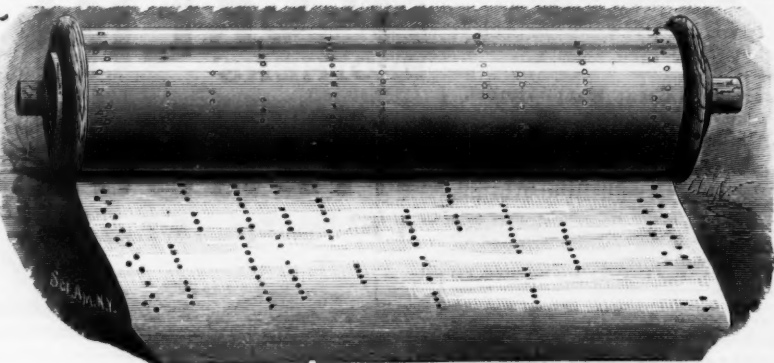


RETAIL
PRICE,
\$75.

Satisfactory
Margins for the
Trade.

MMUSIC, of FULL ORGAN RANGE, only eight and one-half inches wide, containing not only the notes, but also perforations for the EXPRESSION which operate the stops and swells. The best toned Reed Organ in the world.

Prof. M. GALLY, 25 EAST 14th STREET,
NEW YORK.



Exports and Imports—Port of New York.
Musical Instruments, &c., November 8, 1883.

EXPORTS.		
Bremen.....	36 organs.....	\$2,300
Amsterdam.....	4 cases musical instruments.....	40
Hamburg.....	2 organs.....	150
".....	7 cases piano materials.....	1,200
Liverpool.....	28 organs.....	1,104
".....	26 cases organettes.....	400
Antwerp.....	1 piano.....	72
Hull.....	1 organ.....	72
London.....	37.....	2,561
".....	1 case piano felt.....	1,125
Australia.....	20 organs.....	908
Malta.....	1.....	90
Mexico.....	1.....	35
".....	1 case music.....	35
".....	2 pianos.....	740
Japan.....	1 organ.....	28
Uruguay.....	1.....	900
Brazil.....	2.....	88
United States of Columbia.....	3 pianos.....	2,232
Total.....		\$14,358

IMPORTS.
Miscellaneous Musical Instruments, &c. 262 packages... \$24,817

Musical Instruments, &c., November 21, 1883.

EXPORTS.		
British West Indies.....	2 pianos.....	\$360
New Zealand.....	9 organs.....	700
British Possessions, Africa.....	2.....	100
Hamburg.....	12.....	800
Bristol.....	3.....	280
Rotterdam.....	2.....	94
Liberia.....	1.....	130
Glasgow.....	12.....	875
Newfoundland.....	1.....	100
Nova Scotia.....	1 piano.....	160
Liverpool.....	3 organs.....	1,500
Australia.....	1 case musical instruments.....	50
".....	2 cases organettes.....	175
".....	6 organs.....	305
Mexico.....	1 piano.....	522
Africa.....	1 organ.....	50
Central America.....	2 cases musical instruments.....	129
Argentine Republic.....	8 organs.....	278
Total.....		\$6,608

IMPORTS.
Miscellaneous musical instruments, &c... 137 packages. \$17,854

Week Ending November 28, 1883.

EXPORTS.		
U. S. of Colombia.....	1 case musical instruments.....	\$198
Mexico.....	6 organs.....	230
Santo Domingo.....	1.....	90
".....	1 piano.....	225
New Zealand.....	2 organs.....	200
Constantinople.....	2.....	200
Amsterdam.....	8.....	330
Hamburg.....	6.....	500
".....	9 pianos.....	2,150
Bremen.....	1.....	500
".....	63 organs.....	4,500
Liverpool.....	1 case musical instruments.....	175
".....	13 organs.....	905
".....	2 boxes organ materials.....	315
London.....	5 organs.....	419
".....	2 cases organ stops.....	282
Glasgow.....	2 organs.....	200
Newfoundland.....	2.....	86
Total.....		\$11,505

IMPORTS.
Miscellaneous musical instruments, &c... 94 packages... \$7,884

EMERSON PIANO CO.

"THE BEST IS NONE TOO GOOD."

WHAT WE RECOMMEND WILL RECOMMEND ITSELF.

WAREROOM 159 TREMONT STREET, BOSTON, MASS.

JAMES & HOLMSTROM, 233 & 235 E. Twenty-first St., NEW YORK

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE EXCELLENCE OF THEIR INSTRUMENTS.

PIANOS OF STRICTLY FINE GRADE AT MEDIUM PRICES.

Grand, Upright and Squares.

EDWARD SCHUBERTH & CO., -23- UNION SQUARE, NEW YORK.

Music Publishers, Importers and Dealers.

All the Latest Publications. Complete Depots of the celebrated Cheap Editions of STEINGRAEBER, Leipzig; C. F. PETEAS Leipzig; HENRY LITOLFF, Brunswick; ENOCH & SONS, London; JUL. SCHUBERTH & CO., Leipzig (Edition Schubert); J. G. COTTA, Stuttgart; BREITKOPF & HAERTEL, Leipzig (Volks-Ausgabe), etc., etc. Catalogues sent free upon application.

MUNROE ORGAN REED CO.,

— MANUFACTURERS OF THE —

MUNROE PATENT ORGAN REED,

And Dealers in all kinds of Organ Material.

No. 25 UNION STREET, WORCESTER, MASS.

GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

FRANCIS NEPERT, — MANUFACTURER OF —

FINE PIANO STOOLS



— ALSO — Music Racks and Stands.

Fleece, Felt and Embroidered Cloth Piano Covers, for Grand, Square and Upright PIANOS.

Scarfs with Fronts for Uprights, A SPECIALTY.

The Oldest and Largest House in the Trade.

300 CANAL ST., near West Broadway. New Catalogue and Price List sent on application.

The Belmont and The Milton ORGANS.

First Class, New and Attractive Styles.

AGENTS WANTED.

1129 CHESTNUT ST., PHILADELPHIA.

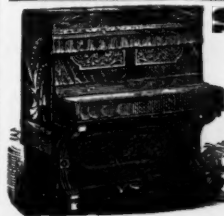
BRIGGS'S

OLD AND RELIABLE

Piano Stool

MANUFACTORY,

PETERBORO, N. H.



SCARFS

— WITH — Fronts for Upright Pianos.

(Patented Jan. 9, 1883.)

Piano Cover Makers and Dealers are Cautioned not to Infringe.

MUSIC RACKS,

Orchestra and Conductors' Stands,

Artists' Busto and Stools,

Improved Covers for Grand, Square and Upright Pianos.



CATALOGUE MAILED FREE.

T. F. KRAEMER & CO.'S Embroidery Bazaar, 3 Doors West of Steinway Hall 103 EAST FOURTEENTH STREET, NEW YORK.

STULTZ & BAUER MANUFACTURERS OF Upright and Square Pianos,

Factory and Warerooms, 701, 703, 705 & 707 FIRST AVENUE, NEW YORK.

Send for Catalogue and Price List.

First Medal and Diploma at the Centennial Exhibition, Philadelphia, 1876.



Gold Medal at the World's Fair, Vienna, 1873.

ST ECK

Gold Medal at the World's Fair, Vienna, 1873.



Has received the Highest Honor ever obtained by any Piano Manufacturer for

GRAND, SQUARE and UPRIGHT PIANOS,

"For greatest power, pleasing and noble quality of tone, pliable action and solid workmanship, novelty of construction in an independent iron frame, and placing strings in three tiers."

FACTORY, 34th St., bet. 10th & 11th Aves. | WAREROOMS, No. 11 E. 14th St., New York.

THE OLD STANDARD. MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

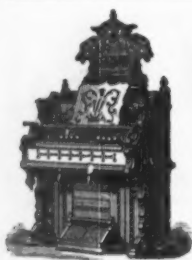
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